UNIVERSITY OF ALBERTA

CULTURE IN LANGUAGE TEXTBOOKS: CRITERIA FOR EVALUATION AND THEIR APPLICATION TO FIVE RUSSIAN LANGUAGE TEXTBOOKS

by

SHARON L. BALAZS

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE

DEGREE OF MASTER OF ARTS

IN

RUSSIAN LINGUISTICS

DEPARTMENT OF MODERN LANGUAGES AND COMPARATIVE STUDIES

EDMONTON, ALBERTA

FALL, 1998

National Library of Canada
Acquisitions and Bibliographic Services
395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque nationale du Canada
Acquisitions et services bibliographiques
395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence

Our file Notre référence

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.

The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

0-612-34297-2

Canada

UNIVERSITY OF ALBERTA

LIBRARY RELEASE FORM

Name of Author: Sharon Lee Balazs

Title of Thesis: Culture in Language Textbooks: Criteria for Evaluation and Their Application to Five Russian Language Textbooks

Degree: Master of Arts

Year this Degree Granted: 1998

Permission is hereby granted to the University of Alberta Library to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly, or scientific research purposes only.

The author reserves all other publication and other rights in association with the copyright in the thesis, and except as hereinbefore provided, neither the thesis nor any substantial portion thereof may be printed or otherwise reproduced in any material form whatever without the author's prior written permission.

Sharon Balazs

#5 7525 116 St.
Edmonton, Alberta
T6G 1P4

UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled Culture In Language Textbooks: Criteria for Evaluation and Their Application to Five Russian Language Textbooks by Sharon Lee Balazs in partial fulfillment of the requirements for the degree of Master of Arts in Russian Linguistics.

Dr. TMS Priestly

Dr. O Bilash

Dr. KT Holden

Dr. M Prokop

July 17, 1998

ABSTRACT

The present study had two specific goals. The first was to develop a detailed set of criteria for the objective analysis and evaluation of the explicit cultural content of introductory level post-secondary language textbooks. The finalized set of criteria consists of twenty-nine yes/no questions which are grouped into the following topic areas: A) cultural goals, B) presentation of cultural material, C) sequencing of material, D) characteristics of cultural material, E) integration of cultural material, F) language of presentation, G) length of presentation, and H) authentic cultural materials. The second goal of the study was to apply the set of criteria to five recently published or reissued Russian-language textbooks: *Russian for Everybody* (1992), *Russian Alive!* (1993), *Golosa* (1994), *Troika* (1996) and *Nachalo* (1996, 1997). All of the evaluated textbooks exhibited serious inadequacies with respect to the presentation of cultural material (topic B) as well as sequencing of material (topic C), and a majority were rated inadequate with respect to characteristics of cultural material (topic D), integration of material (topic E), language of presentation (topic F) and use of authentic cultural material (topic H). Only topic areas A (cultural goals) and G (length of presentation) saw a majority of the texts receive a rating of adequate. As a result, the explicit cultural component of each of the five textbooks received an overall rating of inadequate. On a positive note, however, the results of the evaluation seemed to indicate that the cultural components of Russian language textbooks are improving with time, demonstrating that the research and scholarship on culture and language textbooks is having a certain degree of influence on today's textbook writers.

To the memory of E.A.H.

ACKNOWLEDGMENTS

I would like to express my sincerest thanks to my advisor, Dr. Tom Priestly, for the tremendous amount of assistance he provided throughout the process of researching and writing this thesis, and for the good advice and wise guidance that he has provided me during my years as both an undergraduate and graduate student in the Russian program. I would also like to thank the members of my committee, Dr. M. Prokop, Dr. O. Bilash and Dr. K. Holden, for the many suggestions that have made this thesis a better one.

TABLE OF CONTENTS

CHAPTER	PAGE
1. WHAT IS CULTURE?	1
Background	1
Culture	1
Culture and Language Teaching	4
Need for the Study	9
Goals of the Study	13
Qualifications	14
2. CRITERIA FOR EVALUATION	17
Background	17
Criteria	18
Cultural Goals	18
Presentation of Cultural Material	20
Sequencing of Material	24
Characteristics of Cultural Material	26
Integration	32
Language	34
Length	36
Authentic Cultural Material	37
3. TEXTBOOK EVALUATION	42
Background	42
Criteria (Summary)	44

Russian for Everybody 47

Summary 47

Discussion 48

Russian Alive! 56

Summary 56

Discussion 57

Golosa 64

Summary 64

Discussion 65

Troika 73

Summary 73

Discussion 74

Nachalo 81

Summary 81

Discussion 82

Textbook Summary 88

Discussion 90

4. CONCLUSION 98

Summary of Criteria 98

Summary of Evaluation 98

Suggestions for Further Research 99

BIBLIOGRAPHY 100

APPENDIX A. 112
COMPARATIVE TEXTBOOK SUMMARY

APPENDIX B. 115
SUMMARY OF TYPES OF CULTURE PRESENTED

CHAPTER 1

WHAT IS CULTURE?

BACKGROUND

As the 1990s draw to a close, the language teaching profession's interest in "culture", which began increasing in earnest several decades ago, shows no sign of abating. The numerous books, articles and conferences devoted to defining "culture", to theorizing on its role in language learning, to outlining methods of teaching it, and to other related issues are witness to the fact that "culture" has assumed a place at the forefront of the field of second language pedagogy. The present study, which a) develops a set of criteria for evaluating the explicit cultural content of introductory level post-secondary language textbooks, and b) details the results of an evaluation, according to the given criteria, of five recently published or reissued Russian language textbooks, is meant to be a useful addition to the already large corpus of works on "culture" and language learning. To provide a framework for this study, two background issues will be discussed briefly. The first is the development of the concept of "culture", and the second is the relationship between "culture" and language teaching and learning.

CULTURE

Today, the concept of "culture" is generally understood as signifying "the way of life of a people" (Hall 1959:43). However, the term has been interpreted in various ways over the centuries, arriving at its present form only relatively recently. In their seminal work Culture: A Critical Review of Concepts and Definitions (1952), Kroeber and Kluckhohn outline what they see as a three stage developmental process, through which

the concept of "culture" has gone in order to arrive at the form in which it is understood today.

In the initial stage of its development, "culture" reflected the biological origins of its etymology, implying the notion of "cultivation" or "becoming or being cultured". The focus was on the individual and his personal degree of sophistication, which was most often correlated with his level of education. Patrikis (1988:14) writes:

> ...*cultura* in Latin is husbandry, the "cultivation" of fields or crops and, by extension, of animals.... The step from the literal to the figurative meaning is short and quick; it is a step from the notion of the cultivation of plants to the cultivation of an individual. The biological metaphor of growth, nurturing, and maturity is thus translated into the notion of education - conceived by the Greeks and Romans alike as a process aimed at attaining a recognized standard or ideal.

According to Kroeber and Kluckhohn, this perceived interchangeability of the terms "culture" and "cultivation" can be seen in Kant's use of the German word *kultur*: "We become cultivated through art and science, we become civilized [by attaining] to a variety of social graces and refinements [or decencies]" (1952:16).

In the second stage of its development, the concept of "culture" expanded in scope to include not only the cultivation of the individual, but of society as a whole. In this sense, it added to the cultivation of the person the sophistication of forms of social interaction and the enlightened achievements of "cultured" or "civilized" societies. Patrikis (1988:16) notes that "the progressivism of earlier anthropologists ... situated cultures along hierarchies of development from 'primitive' to 'highly developed', with urban industrialized literate Western society representing the highest form of development." At this stage of its development, then, "culture" was believed to reflect

> the improvement [ennoblement] or refining of the total mental and bodily forces of a person or people; so that the word includes not only the enlightening or improving of understanding through liberation from prejudices, but also polishing, namely [increased] improvement and refinement, of customs and manners. (Kroeber and Kluckhohn 1952:18)

In the latter part of the nineteenth century the concept of "culture" moved into a third stage of development, becoming increasingly associated with the sociological or (modern) anthropological notion of "way of life". In this guise, "culture" focuses on customs and traditions, on the social or shared heritage of peoples and societies. Kroeber and Kluckhohn (1952:65-66) quote the definition of "culture" given in a dictionary of sociology published in 1944:

> Culture: a collective name for the behaviour patterns socially acquired and socially transmitted by means of symbols; hence a name for all the distinctive achievements of human groups, including not only such items as language, tool making, industry, art, science, law, government, morals, and religion, but also the material instruments or artifacts in which cultural achievements are embodied and by which intellectual cultural features are given practical effect, such as buildings, tools, machines, communication devices, art objects, etc. .... The essential part of culture is to be found in the patterns embodied in the social traditions of the group, that is, in knowledge, ideas, beliefs, values, standards, and sentiments prevalent in the group. The overt part of culture is to be found in the actual behaviour of the group, usually in its usages, customs, institutions ....

According to this view, "culture" is an extremely broad, all-encompassing concept that refers to no less than all of the various aspects of the way of life of a people. It is this definition of "culture" that is at the heart of present day anthropology and sociology, and which methodologists of second language pedagogy have generally adopted as the essence of what it is that should be conveyed when we teach "culture".

CULTURE AND LANGUAGE TEACHING

Although the way in which "culture" is defined has undergone many changes throughout history, there has generally been a close relationship between "culture" and language teaching. Kelly (1969:377) writes that "knowledge of foreign cultures has always loomed large in the thoughts of language teachers." However, the last several decades have seen monumental changes in the nature of this relationship, resulting in a reevaluation of the way in which "culture" is defined as well as a redefinition of its role in the modern foreign language classroom.

From the earliest days of language teaching and learning, knowledge of and ability to use languages has been considered a sign of "culture". Brooks (1960:80) notes that "culture in its refinement has long been attached to language teaching. The language teacher is presumed to be a cultured person and the learner is presumed to enhance his own culture as he learns a second language." And while the teaching and learning of languages today is valued more often for pragmatic reasons, the continued inclusion of languages as requirements in both secondary and post-secondary curricula indicates that the learning of another language is still valued as an important component of a well-rounded education.

The notion of "culture" as the enlightenment of society has also been closely linked to language teaching over the centuries. Brooks (1960:81) writes that "the culture of the foreign country whose language is being studied, as reflected in its literature, art, architecture, music, dance and the like, is the subject of much consideration and is often treated at length ...." This notion of the relationship between "culture" and language

teaching and learning was based on the belief that "culture" constituted what was best in society (i.e. the artistic achievements) and that language was a tool which could provide access to these achievements that could not be provided by one's native tongue. In today's world of second language pedagogy, this aspect of "culture" is still valued, but is no longer accepted as the sole, or even the most important, aspect to be conveyed during language teaching.

The 1950s and 1960s ushered in a period of active and often drastic change in the field of second language pedagogy. Writing in 1964 Robert Lado noted:

> We are witnessing in our time the greatest changes in the history of language learning - changes that reach into every aspect of this time-honored field of study. Formerly known by a few as a mark of education, languages are now studied by people from all walks of life. More languages are studied than ever before, and methods of learning them are changing radically. The goals of the past, usually limited to contact with select items of literature, have broadened to include spoken communication with and understanding of native speakers on the widest range of human interests. (3)

As Lado perceptively observed, a central aspect of the new movement was a much needed reevaluation of how "culture" was to be defined and what its role in language learning was to be.

The scholars at the forefront of the "Cultural Revolution in Foreign Language Teaching" (Lafayette, 1975) aimed their attack first at the actual concept of "culture" that had traditionally been accepted by foreign language instructors. In an attempt to "catch up" to their colleagues in the social sciences, language pedagogues began denouncing the traditional "refinement" or "cultivation" concepts of "culture" in favour of the "sociological" or "anthropological" concepts, which were seen as less narrow and elitist

than their predecessors. In a rapidly modernizing world, they claimed, it was no longer sufficient to view "culture" as merely the artistic (most often literary) achievements of the best of what a society had to offer. Rather, greater need and desire for communication among peoples necessitated a view of culture that would capture "the way of life of a people, ... the sum of their learned behaviour patterns, attitudes, and material things" (Hall 1959:43).

The second prong of the two front attack on the traditions of language teaching was aimed at the traditionally accepted role of culture, however defined, in the language teaching/learning process. In the past, "The cultural orientation of language teaching ... [had] always been one of its *unstated* aims" (Kelly 1969:378). That is, "culture" was viewed as a secondary aspect of language learning, as a concept that would somehow be learned along with the language. Writing in 1968, Lewald noted that

> As far as culture is concerned, the main interest of the methodologists consists in the assumption that by absorbing language patterns existing in the target language the learner would be recreating the mental processes which produce these patterns. Implicit in this assumption we find the unwarranted belief that mastering the language patterns or skills leads in itself to cultural knowledge that acts upon the language. (302)

This assumption that somehow the culture embedded in the language is picked up is what Robinson (1978, 1981) refers to as the "Magic-Carpet-Ride-to-Another-Culture Syndrome", and according to Ladu, it can pose serious problems for language learners.

> Language cannot be separated from the culture in which it is deeply embedded. Any ... use of the language ... will introduce cultural concomitants into the classroom whether the teacher is conscious of them or not. By not making them explicit, the teacher permits misconceptions to develop in the students' minds. (1974: 129)

Despite the dangers of leaving culture as an implicit aspect of language instruction, it was a common practice in the past. "Cultural content was covert, lurking unrecognized in the vocabulary studied and the sentences used for practice. Students generally remained blissfully unconscious of the currents of cultural meaning running through their classroom" (Damen 1987: 255-256). Advocates of the "Cultural Revolution" in language teaching criticized their predecessors for falling victim to the "Magic-Carpet-Ride-to-Another-Culture" syndrome, noting that it was naive to assume that cultural insight was miraculously gained through the process of language learning. And, further, as it was no longer sufficient to view "culture" as an incidental aspect of language pedagogy, they advocated giving "culture" a prominent place in the teaching of languages.

In 1966, Nostrand observed that the cultural aspect of language teaching was lagging behind the linguistic aspect, lamenting that "the weakest aspect of our whole performance is the teaching of the foreign culture and society" , despite the fact that "... we have the best opportunity in all modern education to give students an understanding of a second culture and because such an understanding is critically important today" (2). However, by 1974, Tinsley and Woloshin could confidently claim that "the question of whether or not culture should be taught as an integral part of any FL [foreign language] is no longer a matter of debate. The profession has accepted the principle that a language is inseparable from its culture" (125).

In the 1990s, culture continues to be viewed by both teachers and learners as an extremely important aspect of language teaching and learning.

> Whatever presence culture may have in the language classroom, those who enter the classroom expect culture. They have explicit expectations, expressed perhaps

> as a wish to learn about the ways and lives of the people who speak the language to be learned, or as a need to know how to behave and how not to behave while among these people. Students expect to receive this information, and teachers expect to teach it. This is the outright cultural act of language teaching/learning set within the cultural environment of the classroom. (Redfield 1993: 19)

Today, the teaching of "culture" is viewed as an aspect of language pedagogy that is just as essential as the teaching of grammar or vocabulary. In fact, the goals of modern day foreign language instruction are often viewed as those of "cross-cultural communication" and "cross-cultural understanding". As outlined by Nostrand, "cross-cultural communication" implies that

> ... the learner should be able, first of all, to understand the spoken and written language, excepting specialized terms but including the common expressions whose meaning is peculiar to the culture. He should be able to explain himself in the language on nonspecialized subjects. He should be able to elicit the potential friendliness of the foreign community and avoid causing "culture shock", the shock that comes of encountering a distinctly different way of life and set of assumptions. He ought also to be able to represent the good in his own culture and to avoid being irritated by the differences he finds between his and the new culture. (1966:4)

"Cross-cultural understanding" implies that the student

> ... should be able, first of all, to observe a concrete event in terms of the regularities that make its details significant of the culture. By "regularities", I mean recurrent behavior patterns. ... Then, one needs to be able to sense empathically why a given symbolic act in society or in art arouses intense feelings in a bearer of the culture. Further, one must be able to "think" the evolving values, beliefs, and customs that make up the way of life. ... And, finally, one needs to be able to keep rectifying one's conception of the whole foreign structure that is being described as new knowledge arises from future research. (1966:9)

If one accepts that such are the goals of language teaching and learning, it is useful to view "culture" in its "anthropological" or "sociological" form, and to make "culture" an

explicit aspect of language teaching that is given as much attention as traditional aspects of language learning..

NEED FOR THE STUDY

That the textbook plays a vital role in the teaching and learning of foreign languages is a truism by no means unfamiliar to language scholars and instructors alike. "There is no doubt that the textbook is an essential part of the curriculum. ... Perhaps in some fields textbooks may not have great importance. In foreign-language classes, however, they are essential" (Ariew 1982:16). According to Macian (1986:103)

> The importance of the textbook in foreign language classrooms is a crucial issue. At all stages and levels of foreign language instruction, teachers and students rely heavily on textbook materials. The objectives and philosophy selected by authors and editors guide instructors in the presentation of language and culture concepts to students. Content and format provide the organizational base for the syllabus. Daily lesson plans are based on exercises, drills, and vocabulary contained within each chapter. Students depend upon textbooks for examples, assignments, and clarification of problematic areas.

Given the important role of the textbook, it is not surprising that "textbooks play an important role in the transmission of that [cultural] information and in the formation of attitudes toward the culture they portray" (Schulz 1987:97). Though referring specifically to the teaching of German, Schulz (1987:97) nevertheless touches upon a situation common to most language areas when she notes that "a large number of U.S. high school and college students have their only contact with cultural information about German-speaking countries through the textbooks they use when studying German", and that "the situation is particularly alarming when we realize that ... over half of ... [the] students give up the study of German after only one year." This results in the realization that

> ...the burden on elementary language textbook authors is a formidable one. Not only are they to teach about the language and help in developing a rudimentary communicative competence in the students, they also must serve as major informants on the life and cultural developments in German-speaking countries. (97)

Despite the obvious importance of the language textbook in foreign language teaching and learning in general and, specifically, in the presentation of material on the "culture" of the language being studied, a disproportionately small number of scholarly publications is devoted to issues surrounding the role of the text in the cultural aspect of second language pedagogy. Some works (Pfister and Rada 1974; Pfister and Troyanovich 1971; Byrnes 1988; Macian 1986; Ariew 1982; Damen 1987; Omaggio 1986; Schillinger 1984; Cowles 1976; Chambers 1997; Dedova 1992; Pfister and Poser 1987) discuss and/or analyze various aspects of textbooks, including the cultural aspect. Others (Ramirez and Hall 1990; Arizpe and Aguirre 1987; Schulz 1987; Graci 1989; Kramsch 1987) look at the overall cultural impression of textbooks, addressing such issues as which socioeconomic groups are represented, whether the overall tone is sexist or confirming of stereotypes, etc.. A third group (Pfister and Borzilleri 1977; Joiner 1974; Moreau and Pfister 1978; Levno and Pfister 1980) provides a method for evaluating the cultural material in textbooks and in several cases (Pfister and Borzilleri 1977; Moreau and Pfister 1978; Levno and Pfister 1980) applies the given criteria to an evaluation of various specific textbooks. Given the importance of the textbook in the teaching and learning of foreign languages and cultures, "There is an urgent need for an evaluation of the cultural content of ... foreign language textbooks" (Levno and Pfister 1980), and thus the importance of works that fall into the third group should not be overlooked.

As well, the primary role of the textbook in foreign language pedagogy dictates the importance of the selection process. And "the current emphasis on cultural as well as linguistic instruction has meant that questions regarding the type of cultural content to be presented, and its purpose must be accorded equal consideration in the evaluation [and selection] process" (Damen 1987:254). Clearly, then, a set of objective criteria for evaluating the cultural content of language textbooks is a necessary tool for the 1990's language instructor. "Evaluation designs are necessary to evaluate textbooks and we encourage others to contribute to this endeavor" (Levno and Pfister 1980: 52). The present study takes up this call, building upon the work done by Levno and Pfister and others, and incorporating current research and teaching trends to provide a detailed set of criteria for analyzing the explicit cultural content of introductory level post-secondary foreign language textbooks. With the large amount of scholarship on the subject of "culture" in second language pedagogy that is published each year and with the numbers of new textbooks coming onto the market, the need for ever more updated and detailed methods for evaluating them cannot be ignored.

The need for the portion of the present study dealing specifically with Russian language textbooks is very strong. Very little has been written either by Russian (and Soviet before them) scholars or by North American or European scholars in the field on the role of "culture" in second language pedagogy. The majority of work in the area has been carried out by Kostomarov and Vereščagin (1971, 1972, 1975, 1976, 1977) in the area of linguocultural studies (*lingvostranovedenie*), which deals specifically with the need to study the cultural source of words that do not have exact equivalents in a student's

native language. On the topic of the role of the textbook in the presentation of culture, scholarship is lacking. Thus a work that attempts to apply what has been done in other language fields (particularly French, Spanish and German) to the area of Russian will be of value.

In addition, the influx onto the market of numerous new Russian-language textbooks creates a need for methods of analyzing and evaluating the various aspects of the texts. Rifkin (1997:331) notes that "the new generation Russian-language textbooks ... are particularly noteworthy in that they clearly demonstrate how the teaching of Russian has been transformed by the developing discipline of second language acquisition theory", one aspect of which is the "mandate for instructors to teach not only the target language, but also the target culture, understood both in the sense of 'hearthstone culture', the culture of daily life or *byt*, as well as in the sense of 'high culture'" (334). With respect to culture and its increasingly important role in language teaching, Rifkin notes positively that "the new generation textbooks devote significant attention to the presentation of the target culture which has a prominent position in the learning sequence" (1997:334). That Rifkin chooses to include the cultural aspect in his review is a positive sign that scholars in the field are at last catching up to their colleagues in the other language fields. Nevertheles, Rifkin's article is only a general review of the way in which several recently published textbooks reflect various current trends in applied linguistics, only one of which is the increasing importance of the cultural component of language teaching and learning. Thus, there is a need for a set of specific, detailed criteria for evaluating the cultural component of Russian-language textbooks, and it is this void that the present study strives to fill.

GOALS OF THE STUDY

The present study has two specific goals:

1) To present a set of detailed and specific criteria, developed on the basis of past and current research and scholarship on the role of culture in second language teaching and learning, which can be used to objectively analyse and evaluate the explicit presentation of cultural materials in introductory level post-secondary second language textbooks. The criteria are not specific to any one language and thus can be used for the analysis of textbooks devoted to the teaching of various language groups.

2) To apply the criteria to the following five recently published or reissued Russian-language textbooks:

a) Kostomarov, V., ed. 1992. *Russian for Everybody*. 6th ed. Moscow: Russky Yazyk Publishers.

b) Cioran, Samuel D. 1993. *Russian Alive! An Introduction to Russian*. 2d ed. Ann Arbor: Ardis Publishers.

c) Robin, Richard, Joanna Robin, and Kathryn Henry. 1994. *Golosa: A Basic Course in Russian*. Book 1. Englewood Cliffs, NJ: Prentice Hall.

Henry, Kathryn, Joanna Robin, and Richard Robin. 1994. *Golosa: A Basic Course in Russian*. Book 2. Englewood Cliffs, NJ: Prentice Hall.

d) Nummikoski, Marita. 1996. *Troika: A Communicative Approach to Russian Language, Life and Culture*. New York: John Wiley & Sons, Inc.

e) Lubensky, Sophia, Gerard L Ervin, and Donald K. Jarvis. 1996. *Nachalo: When in Russia* .... Book 1. New York: The McGraw-Hill Companies, Inc.

Ervin, Gerard L., Sophia Lubensky, and Donald K. Jarvis. 1997. *Nachalo: When in Russia* .... Book 2. New York: The McGraw-Hill Companies, Inc.

QUALIFICATIONS

For the purposes of the present study, the following qualifications apply. Firstly, the definition of culture that lies at the base of this study is that outlined by Nelson Brooks (1968). He writes that

> Culture refers to the individual's role in the unending kaleidoscope of life situations of every kind and the rules and models for attitude and conduct in them. By reference to these models, every human being, from infancy onward, justifies the world to himself as best he can, associates with those around him, and relates to the social order to which he is attached. (210)

Brooks further divides the concept into formal and deep culture.

> Formal culture defines the refinement in thought, action, and surroundings of culture. It defines the wide range of esthetic expressions of culture, poetry and prose, the theatre, painting, the dance, architecture, and artistry in whatever form. It relates the displays of heroism and leadership in word and deed that are known to all. It relates the multiple and interrelated structures of social organization, economic effort, and professional discipline, and the outward manifestations of politics and religion of culture. The features of formal culture are easily discernible in the total pattern of the social group and are actively present or are accessible to the awareness of the individuals who are in it. (211)

> Deep culture ...[is] different .... It is ... [the] way of observing, speaking, eating, dressing, gesturing, thinking, believing, living, and valuing ... [of a group of people]. ...Through continued association with others the individual gradually accommodates himself [to these ways] of those around him, even though there ... is almost no awareness that [this] process is taking place. (212)

Deep culture, then, refers to the underlying characteristics of a society, to the values, beliefs "and thought ... that leads an observer to say: 'How Russian!' or 'How English!' or 'How French'" (Brooks 1975: 24), while formal culture refers to all the various visible manifestations of these underlying characteristics. This particular definition was chosen because it is broad enough to allow for the myriad aspects which constitute "culture", and because it is well accepted in the field of second language pedagogy.

Secondly, for the purposes of the present study, a distinction is made between "implicit" and "explicit" cultural content of language textbooks. "Implicit" cultural content can be defined as the "culture" that is embedded in various aspects of a textbook, such as the vocabulary that is presented or the dialogues and situations that are chosen as representative of the culture. "Explicit" cultural content can be defined as the material given for the purpose of conveying cultural information, as well as materials that are "authentic" to the given culture. The criteria presented in this study are designed for the analysis and evaluation of only the "explicit" cultural material given in a text.

Lastly, the present study must address an important issue pertaining to "culture" in second language pedagogy, which is the problem of which culture to present. For example, should a French language textbook designed for Canadian audiences present the culture of the French in Europe, or the French outside of Europe, or the French in Canada, or all three? While there is no agreed upon answer to this question, Nostrand (1974:280)

notes that "the best solution for our purpose of education is to equate culture area with language area." Therefore, the portion of the present study that evaluates Russian language textbooks is restricted to an evaluation of the presentation of cultural material on Russians in Russia. The criteria themselves, however, are designed so as not to preclude the possibility of analysing the presentation of cultural material on various diverse groups who share a common language.

CHAPTER 2

CRITERIA FOR EVALUATION

BACKGROUND

The criteria used in the present study are the result of a fairly lengthy process of development. The initial set of criteria was that provided by Pfister and Borzilleri in their pioneering article "Surface Cultural Concepts: A Design for the Evaluation of Cultural Material in Textbooks" (1977). Their particular set of criteria was chosen because of its rather comprehensive coverage of various factors believed to be important in the teaching and learning of culture. The criteria were reviewed in detail and, based upon research and scholarship on culture and language learning and teaching, were developed through addition, deletion and adaptation. The result was an initial set of criteria which was then applied to the five textbooks considered in this study. This preliminary analysis highlighted where various changes needed to be made, and the criteria outlined in the following pages are the result of these changes.

In their final version, given here, the criteria have several important characteristics. Firstly, they are meant to be detailed so that all of the major elements which are believed to be important in the teaching and learning of culture are considered in a systematic fashion. Secondly, the criteria are meant to be explicit in form. This ensures that others who may desire to do so will be able to use them in their own textbook evaluations, and that the nature of the analysis process will be clear to others who may desire to make use of the results of such evaluations. Lastly, the criteria are not specific to a particular language, and as such can be used to evaluate textbooks from any language family.

The set of criteria consists of twenty-nine yes/no questions, which are grouped into the following eight topic areas: A) cultural goals, B) presentation of cultural material, C) sequencing of material, D) characteristics of cultural material, E) integration of cultural material, F) language of presentation, G) length of presentation, and H) "authentic" cultural materials. The remainder of the present chapter is devoted to the enumeration and discussion of the criteria.

CRITERIA

A) CULTURAL GOALS

1. Do the authors state in the prefatory material that their goal is to present cultural material explicitly?

2. If so, is the goal met?

3. Are goals for what is to be achieved in the cultural sphere given in the prefatory material?

4. If so, can these goals be met, given the organization and content of the textbook?

In 1972, Troyanovich claimed that "it seems relatively safe to assume that there is general agreement that culture should constitute a major component of FL offerings" (67). Twenty-five years later, this statement is just as applicable. Indeed, any language teacher who does not recognize culture as an important component of language learning is looked upon with suspicion, and any introductory textbook that comes onto the market must make at least superficial overtures to the "cultural" school if it hopes to achieve any sort of success. While one can often conjecture from the content and layout of a textbook

what cultural goals the author(s) may have had in mind, in a 1988 article Byrnes noted a trend

> [in] the attempt textbooks make to specify goals.... This has forced the foreign language teaching profession to acknowledge the need for describing, to the extent possible, the crucial characteristics of what it is we wish to achieve and cautiously venture into hypothesizing the kinds of competencies that underlie the desired performance profile. In other words, the very activity of clarifying goals, ..., is extremely beneficial and is slowly beginning to have its impact on textbooks. (30)

Criteria **one** and **three** address this view that, given the importance of culture in the process of language learning, it is beneficial for textbook authors to use the introductory or prefatory materials to outline the specific cultural goals they have in mind when creating a textbook.

The **second** and **fourth** criteria address the need for goals and results to coincide. Ariew (1982) states that the first step in evaluating a text is

> to find out what the goals of the text are, ... The obvious place to start is in the author's preface, being careful to read between the lines because many prefaces try to promote the book by being too accommodating or by claiming impossible ranges of flexibility.... In the preface of the text we often find statements that specifically address each skill and sound very close to ideal, so we are led to believe that these goals are addressed systematically in the text itself.... The operative question, ...however, is ... does the text *do* what it promises to do? (22-23)

As Ariew correctly points out, the mere statement of goals is not sufficient. If the authors give goals for the presentation of culture, they must then follow through with these goals. And if they also state goals in terms of what students will know or be able to do with respect to culture, then the textbook content and design must make these goals attainable. If the creators of a textbook fail to carry out their own intentions, then the goals they set are no more valuable than if they had not been given at all.

B) PRESENTATION OF CULTURAL MATERIAL

5. Is cultural material explicitly presented?

6. Is cultural material presented at regular (i.e. frequent) intervals?

7. Is the presentation consistent?

8. Are a variety of cultural topics covered?

9. Is there a balance/variety in types of culture presented?

Criterion **five** addresses the important issue of the role of culture in language teaching, which was discussed in some detail in the previous chapter. It is generally agreed that it is no longer enough to be satisfied with the cultural content that is "implicit" in language textbooks, such as that found in the vocabulary chosen or the dialogues and readings provided for developing communicative ability. As Nemetz Robinson (1981:38) notes, "Cultural messages may be present all around and may be communicated in many ways, but they are in fact not communicated unless we receive the communication. That is, we first need to focus our attention to where they are, and then look at the details." And so those involved in the creation of textbooks must be aware of the need for making culture an important and explicit aspect of language texts, and must make attempts to address this need when designing new language materials.

Criterion **six** addresses the regularity of the explicit presentation of cultural material. If culture is viewed as an important aspect of second language teaching/learning, and is to be given a place in textbook design that reflects that importance, then it is not unfair to require that culture be presented in a regular fashion, with cultural topics covered at frequent intervals. In the past what was often encountered were fragments of cultural

information, thrown into the textbook in a seemingly haphazard fashion, indicating the lack of importance given to the cultural sphere of language learning and teaching. Given the recognized importance of culture in today's language classrooms, textbooks that treat culture in such a way can no longer be considered appropriate.

Criterion **seven**, closely related to criterion six, addresses the need for a consistent presentation of cultural material. In most textbooks, the authors indicate in some way those portions of the text which are designed for the explicit presentation of cultural material, such as by setting the information off in boxes, or introducing the information under a specific section heading. What is important, however, is to look at the consistency with which the authors follow the pattern they have set out for themselves. That is, if culture is viewed as an important aspect of the text, then care should be taken to ensure that it is presented in a consistent fashion. And, further, if culture is allotted a position that is equal in importance to that given to vocabulary, grammar, and so on, then inconsistencies in the presentation of cultural material should be viewed with the same seriousness as are errors and oversights in the presentation of linguistic material.

Criterion **eight** addresses the variety of cultural topics covered. Given that the sociological or anthropological definition of culture incorporates the entire spectrum of the ways of life of a people of a given culture, the number of topics that could potentially be covered in an introductory textbook is staggering. The definition of culture outlined by Brooks (see chapter one, page ten) allows for a wide range of possible topics. Brooks (1975: 26, 29) provides a detailed list of possible cultural topics, including such things as ceremony, broadcasting, sex roles, presence, gesture, spirit, grooming, ownership, music

and art, law, politics, and so on. Given the variety of possible topics, there is no excuse for failing to provide variety in the topics covered. When one recalls that most students study a language for one (or at most two) years, it seems all the more important to provide them with a "taste" of various aspects of the culture of the language being studied. And a secondary benefit, of course, is that a variety of topics is more likely to catch and keep the interest of the majority of students, the importance of which cannot be overlooked by instructors in any language field.

A vital question surrounding the role of culture in foreign language teaching/learning is that of which types of culture to teach, and it is this issue that is addressed by criterion **nine**. If we recall the definition of culture outlined by Brooks (see chapter one, page fourteen-fifteen), we note that he divides culture into two main aspects or types: formal and deep. Deep culture includes items such as the values and beliefs of a given culture. Formal culture incorporates all of the various visible manifestations of a culture's underlying characteristics, such as cultural artifacts, modes of behaviour and artistic (literary, musical, etc.) achievements. Formal culture also includes what Spinelli (1985: 64) terms "functional culture", or the formulae for speech and action that are necessary to get by in the culture under study. Van Ek and Alexander (1977: 11-12) list the following functions of language: imparting and seeking factual information, expressing and finding out intellectual attitudes, expressing and finding out emotional attitudes, expressing moral attitudes, getting things done, socializing. Another important type of culture included within formal culture is the cultural referents of language. Emphasising the importance of understanding the cultural referents of words and phrases, Vereščagin

and Kostomarov have pressed for the inclusion in foreign language instruction of what they have labeled linguocultural studies (*lingvostranovedenie*). They define linguocultural studies as

> culture considered as subject matter for the methodology of teaching the language which serves it, as a subject simultaneously studied with that language.... its specific task is the selection and compact presentation of those aspects of culture which have become crystallized in language and the determination of effective ways to present, assimilate, and activize them. (1975: 40).

More recently, Chaput (1997:405-406) confirms the importance of the "nature of vocabulary and the structure of a lexicon", noting that an important goal of culture study is "to teach students what a lexicon is, and that foreign words cannot be defined by notions arising from ... American (or other cultural) experience."

It is not at all presumptuous to state that deep culture as well as all of the types of formal culture discussed above are important components of a broad, overall knowledge and understanding of a culture as a whole. It is important, therefore, for textbook creators to seek a balance by avoiding the danger of focusing on one type of culture at the expense of the others. Indeed, one of the strongest criticisms leveled by modern language pedagogues at their predecessors is that culture was too narrowly defined and presented as simply the artistic achievements of a given society. Seelye (1984: 8) expresses this criticism when he notes that

> Culture is viewed too often as an elitist collection of facts about art, literature, music, history, and geography.... [However, culture] is not solely concerned with art, literature, music, history, and geography. [This] elitism ... [divorces] the cultural content from those aspects of life that concern most people most of the time....

Modern language scholars and pedagogues have gone far to correct this imbalance in cultural presentation. However, it seems that they may have gone too far. Debevec Henning (1993: 24) observes that

> Elementary foreign language textbooks usually focus on basic personal and social communication, often in a frankly touristic context. While this technique may sometimes be appropriate, it also fosters a narrowly pragmatic attitude toward the language and a patronizing folkloric conception of foreign culture.

As is often the case, the best means of avoiding overemphasising one type of culture over another is to present a balanced variety of types of culture. House (1973: 58) writes that

> Both the humanistic [model of refinement] and the scientific [way of life] views of culture are legitimate and valuable; as concerns foreign language teaching, however, one should not uncritically adopt either one. In fact, language teaching theorists like Brooks and Nostrand considered both concepts to be insufficient for language teaching purposes, advocating an "integrative concept" of culture - a synthesis of the rather narrow, elitist humanistic model and the comprehensive, scientific model of culture as patterns of living.

Lado (1964: 27) echoes these sentiments, writing that "in fact, if our goal is to understand and to express the target language and culture, both [the elitist and the sociological] points of view complement each other." The consensus, then, is that there is a strong need for a balance. And so it is important for textbooks to attempt to present various types of culture and to provide a balance in the emphasis placed on each type.

C) SEQUENCING OF MATERIAL

10. Is the material presented in such a way as to progress from more to less proximate?

Criterion **ten** addresses the issue of cultural proximity. As used in this criterion, proximate describes items or concepts that are familiar and thus more likely of interest to a given audience. For example, one could most likely safely claim that the topic "musical

tastes of the average Russian university student" would be more proximate to beginning college/university language learners than the topic "Russian society's attitudes toward rock music". The issue of proximity is of great importance because introducing both content and context that is unfamiliar to a given audience when they are already faced with an unfamiliar language is highly ineffective and often detrimental. Nemetz Robinson (1985: 16-17) notes that

> ... the way students think about things, i.e., the mental operations they perform, is influenced by their own familiarity with the content. Therefore, culturally familiar content is an essential ingredient in introducing the learner to new concepts, linguistic and otherwise, in the second language.... According to the foregoing discussion, a more effective methodology would build a bridge between the old and the new by providing culturally familiar content as a point of departure for introducing culturally unfamiliar content at every level of instruction.

Prokop (unpublished article) also emphasises the importance of proximity. He notes that affective distance is an important factor in the study of culture, with those topics "involving greater affective distance between learner and concept" (288) being more difficult, both linguistically and conceptually. He advocates, then, that the topics covered should progress from more to less proximate.

Byrnes (1991: 211-212) supports this belief, noting that

> Very likely, some compromise will have to be found between our desire to confront students with the other value and belief systems and their need to be able to draw mentally on a presumably intact and valid system of background knowledge. For learners, the presumption of such validities must hold to a significant extent, allowing them to compensate for their restricted L2 linguistic repertoire.

While it should be recognized that a perfect sequencing of cultural topics may be difficult to achieve, especially given that other factors (such as the communicative functions

introduced and the level of difficulty of grammatical structures) influence the choice of materials covered, Pfister and Borzilleri (1977: 106) nevertheless point out that efforts can be made to "begin with the familiar ground concerning the student's own culture."

D) CHARACTERISTICS OF CULTURAL MATERIAL

11. Is the presented material accurate?

12. Is the material generalizable to the culture as a whole?

13. Does the material avoid stereotypes?

14. Is the material presented as objectively as possible?

15. Is the material presented in such a way as to establish cultural contrast/similarity?

Criterion **eleven** addresses the need for cultural material that is accurate. This may seem an obvious point that we need not belabour, but according to Carr (1985: 74), "Presenting an accurate picture of the second culture has proven to be a constant challenge...." Arizpe and Aguirre (1987), in their study of the portrayal of various ethnic groups in Spanish textbooks, provide evidence that accuracy is still a serious problem. For example, they note that one text "presents an inaccurate historical view in stating that Jose Marti 'died in an unsuccessful rebellion against Spanish rule', [when] Marti died 19 May 1895 during the very successful War of Independence" (126). An excellent example of inaccurate information is found in one of the texts analysed in the present study. On page one of *Troika* one finds the statement that "the Russian alphabet was devised by a monk, St. Cyril, who was born in Thessaloniki, Greece, around A.D. 827", despite the fact that Cyril devised not the Cyrillic but the Glagolitic alphabet (and was not yet a monk when he did so), and that the Cyrillic alphabet is named such only in honor of St. Cyril.

According to Byram (1989: 73), "Factual accuracy and contemporaneity of information in cultural studies - [is] an a *priori* point which raises immediately the question of keeping books up to date." Simply stated, if culture is to be seen as an important aspect of language teaching and learning, then the information in textbooks should be as accurate and as current as is possible, given the nature of the business of publishing.

Criterion **twelve** addresses the degree to which the information given can be generalized to the culture as a whole. In evaluating language textbooks on their cultural aspect, two important facts must be remembered. Firstly, any textbook, even one devoted solely to the culture of a given people, would be hard pressed to include all aspects of that culture, and so one cannot expect a language textbook to provide all the information on a culture. Secondly, given that textbooks also have the difficult task of teaching the language, authors do face constraints in terms of the space that can be allotted to culture. Therefore, authors must always keep in mind the overall load (in terms of language and culture) that the textbook places on the teacher and students, and adjust the cultural load accordingly. Given these two factors, some selection of material must be made. In doing so, however, "... [the authors] must make sure that ... [they] present the facts that are significant because they are predominant" (Nostrand 1966:6). As Byram (1989:72) notes, "The ... [cultural] content has to be representative in such a way that it can be regarded as a sort of summary of that society." What authors should present, then, are "defensible generalizations" (Nostrand 1966: 2). However, this need to generalize must be tempered by the recognition of the importance of intracultural differences. Arizpe and Aguirre

(1987) provide an excellent example of the danger of overgeneralizing. They write about one textbook which

> states that the cultural objective of one of the chapters ... is to present 'two aspects of Mexican American life ... illegal aliens and bilingual education.' This author is the first ... who establishes the connection between illegal immigration to the US with Mexican Americans. In the absence of clarifying information, this connection is objectionable. Mexican Americans are not necessarily immigrants; not all illegal immigrants in the US are from Mexico. The students may derive from [the text] the unwarranted conclusion that all Mexican Americans are or were illegal aliens. (132-133)

Therefore, authors should avoid making blanket statements ("all" Russians ...) by making use of various qualifications ("many" or "most" Russians ...). And, when space allows, mention of cultural variations can be an enlightening and beneficial addition to any topic.

Criterion **thirteen** addresses the ever-present problem of cultural stereotypes. Patrikis (1988:18) reflects that

> The sin of the stereotype is familiar to us all. The stereotype can be flattering ("Roman women dress elegantly") or disparaging ("Russian women dress horribly"). Stereotypes are exaggerations that undoubtedly have some basis in truth. Their worst defect is that they free people from observing, reflecting, and coming to their own judgments. As I think back over language textbooks that I had as a student, I recall a parade of stereotypes: worldly, courteous Frenchmen, obliging Spanish maids, jolly Dutchmen, serious Germans, and American students (who are usually blond) who love sports. But there is no need to belabor the error of the stereotype. What we must do is ... distinguish between *types* (common traits) and *stereotypes* (fixed images), ...

As Patrikis correctly pointed out, the stereotyping of cultures is very common in language textbooks. Ariew (1982:14) notes that

> there is ... a tendency to provide the public with what it expects, even though these expectations may be based on generalizations, cultural stereotypes, or outright falsehoods. Many texts reinforce the stereotypes of the romantic Frenchman, the macho Spaniard, and the officious German. Whether this is done consciously or unconsciously is not relevant. What is relevant is the link made between cultural stereotypes and their reinforcement and subsequent legitimizing in textbooks.

Arizpe and Aguirre (1987) provide several pages of examples of the stereotypes they encounter in their study. They write of one textbook in which the author states that "the 'tropical heat' accounts for the slower rhythm of social life of Puerto Rican society. The Puerto Rican ... 'knows how to enjoy life' with activities like dancing, cockfights, and dominos" (128). Given the ever-present danger of stereotyping, and the dismal record of past textbooks in this regard, today's authors should be acutely aware of the need for "avoidance or at least relativisation of stereotypes" (Byram 1989:73).

Criterion **fourteen** deals with the important issue of objectivity of presentation of cultural material. A second language textbook should have as its goal "to impart understandings, insights, and awareness" (Morain 1971:63), and not to advocate the superiority of the native culture or to "create cultural converts" (Morain 1971:63) to the target culture. The objective presentation of cultural material refers to both the realistic presentation of the culture and the avoidance of value judgments and ideological statements.

Discussing the importance of a realistic presentation of the culture, Byram (1991:321-322) points out the tendency for texts to emphasize only the positive aspects of the society, providing what he terms "the royal visit image", so named because "only a royal visit would run as smoothly, without glimpsing less attractive or more mundane features of ... life." Reflecting on a similar situation in the area of German as a second language, Benseler (1974:174) notes that

> All too often we build ... our own pretty little Germany, a fantasy country as closely related to reality as ... Disneyland is to the realities of our time. In our missionary zeal we eagerly want to show the best of Germany, and we often end

> up with nothing more than the perpetuation of the myths .... Those ... students who are naive enough to accept ... [these myths] as representative of contemporary Germany will be rudely awakened if they should ever get to Germany; the others who have enough sophistication will reject ... [them] as one more proof that the study of German is little more than an irrelevant exercise in sentimentality, not worthy of serious consideration by a modern student.

Clearly, then, textbooks should strive for "the presentation of a realistic picture, not one which implies the foreign society is problem-free" (Byram 1989:73).

Objectivity of presentation also includes the avoidance of value judgments and "freedom from ideological tendencies in the material" (Byram 1989:73). The avoidance of value judgments reflects the common-sense belief that authors should avoid inserting either their own or society's opinions on various aspects of the target culture. Freedom from ideological tendencies dictates that authors must be very careful to avoid ideological statements for, as Byram notes, "Students should not be encouraged to accept the dominant image of [the authors or] society, whether foreign or their own" (1989:73). In summary, then, the task of the textbook is to present language and culture and this can and must be done without the inclusion of subjective statements of various kinds.

Criterion **fifteen** addresses whether or not cultural presentations attempt to highlight cultural comparisons and/or contrasts. There is a generally accepted belief that it is very beneficial to present material in order to establish cultural similarities and contrasts. This belief arises out of the realization that all human beings are products of their society and culture. Nemetz Robinson (1985:4) eloquently develops this point as she reflects on her past experiences as a teacher. She writes:

> ... the students were never a cultural tabula rasa, nor was I. I was never able to "step into the shoes of the other person." I had my own shoes on. I would forever have to contend with my own previous experiences, which included cultural

> experiences; however, my interpretations of these experiences were ever changing.... Each new experience was somehow influenced by and interpreted through what I had already experienced and would in turn influence subsequent experiences to some extent. In the context of teaching, when instruction and expected student responses reflected the new cultural experience, combined with and interpreted through each student's own cultural experience, participation and language achievement increased.

This reality emphasizes the "futility and dishonesty of attempts at presenting the target culture strictly 'on its own terms,' without reference to the culture of the investigator", thus foregrounding "the dialogic nature of the study of a second culture, and the necessity of displaying rather than concealing that interplay between home culture and target culture that is the cradle of eventual intercultural understanding" (Moorjani 1988:26). Speaking specifically of textbooks, Brière (1986:203-205) notes

> that often, still today, the teacher ... or author of a ... textbook attempts to give students a better knowledge or understanding of the target culture with no explicit reference either to his/her own culture or to the students' culture.... the teacher or writer presenting himself as a kind of detached outside observer belonging to no culture in particular.

To rectify this, he argues that "[textbooks] should be oriented, far more than they are now, towards the contrastive and comparative analysis of cultures" (1986:204-205).

This discussion of the need for presenting cultural material in such a way as to bring out cultural similarities and contrasts raises the question of whether the focus should be on the similarities or the differences. This is an issue that is still unsettled in the literature, with authorities on the subject divided over which category should be most emphasised. Perhaps, however, the solution can be found in compromise. Morain (1983:408) advocates just such a solution when she argues that "certainly the warning to

avoid capitalizing on differences for their shock effect is well taken. But we should not feel obligated to shelter ... students from an awareness of differences, either."

E) INTEGRATION

16. Are questions for content and understanding presented at the end of the material?

17. Are questions to establish comparison/contrast presented at the end of the material?

18. Is the cultural material integrated into the linguistic components of the textbook, through grammar or communication exercises, etc.?

The need for integrating cultural and linguistic material is what lies at the root of the current emphasis on culture in second language pedagogy. It is now accepted that culture must play an important role in second language learning and teaching, making it "eminently clear that one of the most basic issues in foreign language teaching is the degree to which language and culture are integrated" (Lafayette 1988: 56). For many scholars of the "cultural" school, the ideal situation would see language integrated into culture-based textbooks. However, it seems that at least for some time to come, introductory language textbooks will continue to be grammar- or communication-based. This situation, however, does not let textbook creators off the hook, but rather requires that they ensure that "the study of culture ... not be an anciliary topic at the end of a foreign language text, but an integrated, concrete phenomenon which should be considered as significant as the four linguistic skills" (Moreau and Pfister 1978: 167).

Criteria **sixteen** and **seventeen** address a simple way in which textbook authors can emphasize the importance of culture as well as ensure that learning of the material has taken place. Providing several questions for understanding after the cultural material

allows students and teachers to assess if understanding has taken place, and to provide any additional information or correct misconceptions or misreadings. As well, when questions are provided it emphasizes to teachers and especially to students that the information provided on the culture is both interesting and important, and must not be viewed as unnecessary "extra" material provided only for the sake of interest. Additionally, one may point out that such questions are extremely useful when cultural material is presented in the target language. In such cases, questions for understanding perform the dual functions of assessing both cultural and linguistic understanding.

Questions for comparison/contrast are also very important in the presentation of cultural material. Such questions provide the necessary framework for a true understanding of a new culture. If we recall that humans are cultural beings, shaped, as it were, by the society and culture in which they live, it is essential to provide opportunities for students to reflect on the cultural information given in terms of both the native and foreign culture. Such activities allow students to reflect on their own culture as well as that of the language under study, and aid in the development of the understanding that "a key fact about culture is that it coheres in some fashion only within itself. It does not obtain, nor does it need to obtain its justification and its validity from any other frame of reference" (Galloway 1992: 97). And it is this understanding which, perhaps more than a knowledge of facts, that is the goal of cultural teaching and learning.

Criterion **eighteen** addresses the importance of integrating cultural material into the linguistic material that is the essence of every language textbook. Specifically, this addresses whether or not textbook authors reinforce the presented material by using it as a

basis for various types of exercises, be they communicative, grammatical, etc. As mentioned above, the inclusion of cultural information with corresponding questions is an important first step in integrating language and culture. However, as Lafayette (1978: 12) points out, the inclusion of cultural notes ".. does not necessarily ensure [actual] integration...." Fortunately, textbook authors today have at their disposal a large body of works on the integration of language and culture. One scholar who has written much on the topic is Robert Lafayette. Two of his works (1978 and 1988) alone provide a myriad ways in which culture can be integrated into linguistic components, from introductory materials to vocabulary, grammar to communication, reading to writing. Given that language and culture are intricately tied together, with culture being the matrix onto which language is woven, the possibilities for integrating culture into the linguistic aspects of language textbooks are endless. And so while it is not yet demanded of creators of introductory textbooks that they integrate culture into every linguistic item or even go so far as to integrate language into culture, it can and should be demanded that they attempt to integrate culture into the various linguistic aspects to a measurable degree.

F) LANGUAGE

19. Is cultural material presented so that the target language eventually outweighs but does not exclude the native language as the language of presentation?

20. If and when the material is in the target language, is it of an appropriate level of difficulty?

21. If and when the material is in the target language, are footnotes provided when necessary?

Criterion **nineteen** addresses an important issue in the teaching and learning of culture, which is the debate over which language cultural material should be presented in. At the root of the issue is the close relationship between language and culture. As Allen (1985: 140) notes, "...Of all the elements of the target culture, the target language is the most typical, the most unique, the most challenging, and ... the most readily available." Ideally, then, cultural material should be presented in the target language, to avoid the artificial separation of language and culture. However, this requirement is not entirely realistic, especially in the early stages of language study. The ideal compromise, of course, is to allow the use of both the native and target languages, according to the level of linguistic proficiency of students. Seelye (1984: 8) advocates just such a compromise. He writes:

> Whatever can be taught in the target language should be taught in the target language.... When this is not realistic, do it in English. The other logical option - do not carry out the activity - ignores the crucial importance of developing cultural skills. The well-meant conviction that cultural activities must be held in abeyance until they can be carried out in the target language has been too impoverishing. Cross-cultural communication and understanding are too important to be given short shrift any longer.

The ideal solution to this problem in the creation of textbooks seems to be to present cultural material in such a way that the target language is used progressively more and more, and the native language less and less. For example, all cultural explanations could be given in the target language and be accompanied by glosses and explanations in the native language which would decrease in scope and number through successive chapters. However it is achieved, the progression in the use of the target language allows

for the presentation of cultural material from the very initial stages of language learning, and also works to bring language and culture back to their natural state of unity.

Criteria **twenty** and **twenty-one** are meant to ensure that care is taken in the presentation of cultural material in the target language. The first addresses the perhaps obvious but nevertheless very important need for ensuring that the level of difficulty of the material in the target language is appropriate. It is important to ensure that the level of difficulty progresses in parallel with the text and the corresponding level of proficiency, to avoid both excessively easy and excessively difficult texts. The second of the two criteria helps to ensure that more difficult presentations are made manageable through the use of footnotes when necessary. Again, this will aid the use of the target language and will help ensure that presentations are not beyond the grasp of the beginning student.

G) LENGTH

22. Is the length of the presented material adequate for conveying the desired information?

While it may be obvious that the length of presentations should be kept to a manageable level, criterion **twenty-two** is nonetheless very important. Ariew (1982: 25) notes that "... the presentations should be clear and complete enough that the student can review them at home, yet concise enough to provide only the essential information." Given the amount of material, of both a linguistic and cultural nature, faced by a beginning student, it is essential that textbook creators keep presentations to a length that can convey the necessary information without overburdening students with overly lengthy explanations or extraneous details.

H) AUTHENTIC CULTURAL MATERIAL

23. Are photographs authentic to the culture included in the text?

24. If photographs are included, are they labeled?

25. Are other authentic materials (such as literary excerpts, newspaper ads, etc.) included?

26. If authentic materials are included within the cultural explanations, do they coincide with the topic at hand?

27. Is the authentic material up-to-date?

28. If authentic literary texts are included, are they of an appropriate level?

29. Is there an attempt to exploit the authentic materials by integrating them through accompanying exercises or questions?

Criteria twenty-three to twenty-nine address the issue of the role of various authentic materials in the teaching of culture. For the purposes of the present study, the term "authentic materials" refers to materials designed "by members of a language and culture group for members of that language and culture group, ... [and] encompasses ... products of endless variety from the lowly sign or label to the loftiest of literary creations" (Galloway 1992: 99). Lafayette (1988: 54) notes that authentic materials are very attractive because they "... supply real-life examples of generic cultural phenomenon" and as such are an important aspect of second language learning.

Criteria **twenty-three** and **twenty-four** address the issue of the use of photographs in the teaching and learning of culture. Photographs depicting aspects of the culture under study, be they of famous architectural sites or everyday events such as going to the market, are a rich and valuable source of cultural information that can and should be

exploited in the study of language and culture. Over twenty years ago, Scanlan perceived a trend that continues today when he noted that "many of the high school and college level texts which have come out in recent years are graced with a truly excellent choice of photographic illustrations" (1976: 415). However, he also noted that authors often went no further than including photographs, often failing to provide even a short label or caption. Given that introductory language textbooks are designed for those who theoretically have little knowledge of the foreign language or culture, Scanlan writes:

> ... I suppose the photos are intended predominantly as ornaments which will enhance the esthetic appeal of the book and make it more likely to be adopted by a teacher who is dissatisfied with the text he is currently using and who hopes this new one will solve some or all of the existing pedagogical problems (1976: 415).

Given the usefulness of photographs, they should be included as an important aspect of textbooks. However, in order to make at least minimal use of the cultural information they contain, textbook authors should ensure that all photographs are provided with a caption or label that identifies what is depicted.

Criterion **twenty-five** addresses the important role that authentic materials (aside from photographs) can play in second language teaching and learning. Textbook creators have at their disposal an endless variety of authentic materials from which to choose. In an excellent article on the subject of authentic materials, Rogers and Medley (1988: 469) list just a few possibilities, such as "... all forms of literature, cartoons, personal letters, magazines.... signs, labels, advertisements, catalogs, brochures, product information, forms, professional materials, ... newspapers, ..., and so on." The usefulness of such "authentic" materials for developing both linguistic and cultural skills can not be denied,

for in such materials, language and culture are completely connected, in a natural and representative manner, and this is what students will encounter when they apply their linguistic and cultural skills outside the classroom.

A criterion that may seem obvious but that nevertheless must be present in any evaluation of the inclusion and use of authentic materials in textbooks is criterion **twenty-six**, which addresses the appropriateness of the item(s) to the topic at hand. Specifically, if a cultural item is included within a cultural presentation, it should coincide with the topic under discussion. Though this is not at all a difficult task, it is one that is often overlooked in the process of textbook design. Any disparity between the text of a cultural presentation and the accompanying cultural items demonstrates a lack of concern and attention to detail on the part of text authors, and does little to affirm the importance of culture to language teaching and learning. For these reasons, textbook creators must be careful to ensure that there is a good "fit" between topic and materials.

Criterion **twenty-seven** addresses the need to keep authentic materials as up-to-date as is possible. Given the nature of text writing and publishing and the pace at which certain aspects of culture change, a certain degree of "outdatedness" is inevitable and thus entirely acceptable. However, it is not unfair to demand, for example, that a photo in a text published in the late 1990s that is supposed to portray teenagers at a dance club not be one that was taken in the 1970s. Again, attention to such seemingly simple details is important for ensuring that students are receiving the most accurate information possible.

Criterion **twenty-eight** relates specifically at any authentic literary texts that are included in a textbook. Shook (1996: 206-207) brings to the reader's attention the

importance and usefulness of authentic literary texts in the teaching and learning of culture.

> Since a literary work strikes to the core of shared C2 [foreign culture] values and assumptions, it offers the beginning learner a vehicle for discovering the complexity of the C2.... the use of literature for beginning learners will move them beyond cardboard cutout, stereotypic presentations of the C2 to provide learners the opportunity to *observe and interact with the dynamism of the C2* as the various voices of the culture reveal value systems, conflicts, norms and variations; their dynamic realities.

Given this, the inclusion of original literary texts seems an excellent method for conveying cultural information. And, indeed, many texts include excerpts from various literary genres. However, as authentic literary texts are designed for members of the given culture, who possess the shared background of the culture as well as native linguistic ability, they must be carefully selected according to the assumed level of linguistic proficiency of the intended audience. Galloway (1992: 103) notes that

> Selection of appropriate texts will depend on the learners' existing L2 repertoire, for we will want to present experiences that challenge but do not overwhelm. High degrees of culture embeddedness combined with linguistic opacity will likely lead to little more than frustration.... Texts used should represent cultural and linguistic loads in proportion.

The last criterion, **twenty-nine**, addresses the very important issue of the integration of authentic cultural materials into the linguistic aspects of the textbook. Including authentic materials in textbooks is very beneficial to the teaching and learning of culture. However, simply providing authentic materials is not enough. Rogers and Medley (1988: 468) reinforce this point, noting that

> ... simply putting the materials in the hands of the learners is not enough. Students must be able to access the content, both cognitively and affectively.... It is precisely for these reasons that activities accompanying the materials are as important as the materials themselves.

Unfortunately, it is very often the case that authentic materials are accompanied neither by questions nor by exercises. Scanlan encountered this very problem in his research on the use of photographs in language teaching and learning, and he reflects that although texts often contain photographs of all sorts, rarely, however,

> ... does the textbook author make any systematic, detailed set of suggestions as to how exactly these photographs can be utilized as points of departure for discussion ... of what they depict and what they suggest. Perhaps the authors naively assume that the teacher will make some worthwhile use of them in the classroom and will intuitively discover the optimum mode of employment of these visual aids. (1976: 415)

The number of ways in which authentic materials can be integrated into a language textbook is almost endless. For example, authors could provide pre- and post-reading questions for an authentic literary text, or include communicative activities based on the information found on a ticket to the ballet. Whatever methods authors use, the essential point is that authentic materials are exploited for more than merely their esthetic value. The cultural richness inherent in such materials can and should be exploited, and integrating them into the textbook as a whole is the most efficient method of doing so.

CHAPTER 3

TEXTBOOK EVALUATION

BACKGROUND

The present chapter details the results of the application of the twenty-nine criteria, outlined in detail in the previous chapter, to the following five Russian language textbooks: *Russian for Everybody* (1992), *Russian Alive!* (1993), *Golosa* (1994), *Troika* (1996) and *Nachalo* (1996, 1997). The chapter begins with a listing of the criteria, followed by an explanation of which criteria a text must meet in order to be considered adequate in each topic area, and in which areas it must be adequate in order to be considered adequate overall. This introductory portion of the chapter is followed by five separate sections, each of which is devoted to a particular textbook. These sections include a summary of the evaluation of the text, followed by a discussion of the evaluation. (To orient the reader, the paragraphs dealing with the major topic areas A, B, C, etc. are identified with these letters). The final portion of the chapter contains a summary of the five individual evaluations as well as a discussion of the performance of the textbooks as a group.

With regard to the analysis outlined in the present chapter, several important items must be noted. Firstly, the present analysis examines only the textbooks, and does not look at workbooks, video or audio cassettes or other materials that may be available for use with the texts. Secondly, while the criteria are in the form of yes/no questions, the "answer" to a question is not always a yes or no without exception. For example, the information presented in a text might be very accurate, with only one minor deviation. In

such instances, the text is rated according to what is the norm, and exceptions or points of interest are mentioned in the discussion of the evaluation. Thirdly, in attempting to consider all of the elements believed to be important in the teaching and learning of culture, the criteria used in the present study are, perhaps, somewhat idealistic. A textbook which satisfies all of the criteria may never be written; and if it is, it may prove to be impractical in an actual classroom setting. Perhaps the truest sense of the adequacy of the cultural component of any language textbook can only be gained through the use of the textbook in the classroom. It must be noted, therefore, that the evaluations outlined in the present study reflect the application of this particular set of criteria only to the degree possible outside the classroom. Fourthly, although it is recognized that textbook authors are forced, to a degree, to work within constraints dictated by publishing companies, with respect to what may or may not be included, ordering of materials, etc., the present study does not attempt to consider such constraints within the textbook analysis. Lastly, given that the cultural component is only one of the many parts of the "whole" of a language textbook, the present analysis and critique must be tempered by the recognition that authors must consider other elements besides culture when creating their texts.

CRITERIA

A) CULTURAL GOALS

1. Do the authors state in the prefatory material that their goal is to explicitly present cultural material?
2. If so, is the goal met?
3. Are goals for what is to be achieved in the cultural sphere given in the prefatory material?
4. If so, can these goals be met, given the organization and content of the textbook?

B) PRESENTATION OF CULTURAL MATERIAL

5. Is cultural material explicitly presented?
6. Is cultural material presented at regular (i.e. frequent) intervals?
7. Is the presentation consistent?
8. Are a variety of cultural topics covered?
9. Is there a balance/variety in types of culture presented?

C) SEQUENCING OF MATERIAL

10. Is the material presented in such a way as to progress from more to less proximate?

D) CHARACTERISTICS OF CULTURAL MATERIAL

11. Is the presented material accurate?
12. Is the material generalizable to the culture as a whole?
13. Does the material avoid stereotypes?
14. Is the material presented as objectively as possible?
15. Is the material presented in such a way as to establish cultural contrast/similarity?

E) INTEGRATION

16. Are questions for content and understanding presented at the end of the material?
17. Are questions to establish comparison/contrast presented at the end of the material?
18. Is the cultural material integrated into the linguistic components of the textbook, through grammar or communication exercises, etc.?

F) LANGUAGE

19. Is cultural material presented so that the target language eventually outweighs but does not exclude the native language as the language of presentation?
20. If and when the material is in the target language, is it of an appropriate level of difficulty?
21. If and when the material is in the target language, are footnotes provided when necessary?

G) LENGTH

22. Is the length of the presented material adequate for conveying the desired information?

H) AUTHENTIC CULTURAL MATERIAL
23. Are photographs authentic to the culture included in the text?
24. If photographs are included, are they labeled?
25. Are other authentic materials (such as literary excerpts, newspaper ads, etc.) included?
26. If authentic materials are included within the cultural explanation, do they coincide with the topic at hand?
27. Is the authentic material up-to-date?
28. If authentic literary texts are included, are they of an appropriate level?
29. Is there an attempt to exploit the authentic materials by integrating them through accompanying exercises or questions?

To be considered adequate in the individual topic areas, a textbook must meet the following criteria:

A) CULTURAL GOALS - 1&2 and/or 3&4
B) PRESENTATION OF CULTURAL MATERIAL - 5, 6, 8 and 9
C) SEQUENCING OF MATERIAL - 10
D) CONTEXT OF CULTURAL MATERIAL - all (11-15)
E) INTEGRATION - 17 and 18
F) LANGUAGE - all (19-21)
G) LENGTH - 22
H) AUTHENTIC CULTURAL MATERIAL - 23 and 25-29

In order to keep the present analysis straightforward, certain categories are considered to be of greater importance than others, and so to be considered adequate overall, a textbook must be considered adequate in at least the following five of the eight topic areas: B, C, D, E and H.

With respect to the individual criteria, two items should be mentioned. Firstly, it may be noted that criteria seven, sixteen and twenty-four are not required to be met for a text to be considered adequate in the applicable topic area. This reflects the fact that, while important, these criteria are not felt to be influential enough on their own to cause a text to receive a rating of inadequate in the given topic area. Secondly, within the

summary of the evaluations, a mark of N/A indicates that the text does not contain the material necessary for the application of the particular criterion.

RUSSIAN FOR EVERYBODY

SUMMARY

A) CULTURAL GOALS	
1. Do the authors state in the prefatory material that their goal is to explicitly present cultural material?	Yes
2. If so, is the goal met?	Yes
3. Are goals for what is to be achieved in the cultural sphere given in the prefatory material?	Yes
4. If so, can these goals be met, given the organization and content of the textbook?	No
B) PRESENTATION OF CULTURAL MATERIAL	
5. Is cultural material explicitly presented?	Yes
6. Is cultural material presented at regular (i.e. Frequent) intervals?	No
7. Is the presentation consistent?	Yes
8. Are a variety of cultural topics covered?	Yes
9. Is there a balance/variety in types of culture presented?	No
C) SEQUENCING OF MATERIAL	
10. Is the material presented in such a way as to progress from more to less proximate?	No
D) CHARACTERISTICS OF CULTURAL MATERIAL	
11. Is the presented material accurate?	Yes
12. Is the material generalizable to the culture as a whole?	Yes
13. Does the material avoid stereotypes?	Yes
14. Is the material presented as objectively as possible?	Yes
15. Is the material presented in such a way as to establish cultural contrast/similarity?	No
E) INTEGRATION	
16. Are questions for content and understanding presented at the end of the material?	No
17. Are questions to establish comparison/contrast presented at the end of the material?	No
18. Is the cultural material integrated into the linguistic components of the textbook, through grammar or communication exercises, etc.?	Yes
F) LANGUAGE	
19. Is cultural material presented so that the target language eventually outweighs but does not exclude the native language as the language of presentation?	No
20. If and when the material is in the target language, is it of an appropriate level of difficulty?	N/A
21. If and when the material is in the target language, are footnotes provided when necessary?	N/A

G) LENGTH

22. Is the length of the presented material adequate for conveying the desired information?	Yes

H) AUTHENTIC CULTURAL MATERIAL

23. Are photographs authentic to the culture included in the text?	No
24. If photographs are included, are they labeled?	N/A
25. Are other authentic materials (such as literary excerpts, newspaper ads, etc.) included?	No
26. If authentic materials are included within the cultural explanation, do they coincide with the topic at hand?	N/A
27. Is the authentic material up-to-date?	N/A
28. If authentic literary texts are included, are they of an appropriate level?	N/A
29. Is there an attempt to exploit the authentic materials by integrating them through accompanying exercises or questions?	N/A

RATING BY TOPIC AREA:

A) Inadequate
B) Inadequate
C) Inadequate
D) Inadequate
E) Inadequate
F) Inadequate
G) Adequate
H) Inadequate

OVERALL RATING: Inadequate

DISCUSSION

A) In the preface to *Russian for Everybody* one finds the following statement pertaining to the presentation of cultural material: "Notes on the use of individual words - a section which provides special instructions on the proper use of individual words or explanations of their cultural content" (7). This indicates that the authors intend to use these particular sections of each chapter to explicitly present cultural material. For the most part, this goal is adequately met within the text itself. While there are a few instances in which a cultural explanation is not given, such as the note for the word

/Izvestiia/ (News), which mentions only that it is a neuter plural form, neglecting the fact that it is also a very famous and popular Russian newspaper with an interesting and important history, they are few in number and thus do not take away from the overall adequacy with which the goal of presenting cultural material is met.

An interesting aspect of the cultural presentations within the textbook should be mentioned. At various places within the text, one finds a section entitled "Culture Through Language", which is usually a short paragraph describing a given cultural phenomenon. However, there is no mention of such sections anywhere in the prefatory material, including the portion devoted to describing the organization of the text. The fact that such sections do appear but are not mentioned in the introductory material indicates that culture is not seen as being of equal importance as the traditional components of the language textbook.

The prefatory material also includes a statement of what is to be achieved in the cultural sphere. The authors write that "after mastering these materials the student can be expected to speak Russian comfortably and without offending the ears of native speakers on a broad range of everyday and cultural topics ..." (5). From this statement one can conclude that the authors believe that a certain amount of development in the knowledge and understanding of culture will take place as students work through the material. However, the organization of the cultural components of the text and the content of the cultural material provided are such that it seems doubtful whether students working only with the text can achieve this particular cultural goal.

B) The presentation of cultural material in *Russian for Everybody* is consistent in that the information is presented in either the "Notes on Individual Words" or "Culture Through Language" sections of the textbook, which are always clearly labeled. The presentation of materials, however, is not regular. Firstly, while a "Notes on Individual Words" section appears at the end of every chapter, the notes do not always contain cultural information, as not all words warrant further cultural explanation. Secondly, there are only five "Culture Through Language" sections throughout the entire five hundred-plus page textbook, and they are given at entirely irregular intervals.

Taking into account the amount of cultural material presented in the text, there are a variety of topics covered, such as education in Russia, the writing system, chess, and the city of Saint Petersburg. The variety in cultural topics presented in the textbook, however, is not matched by a balance in the types of culture covered. While everyday items such as a trip to the movie theatre and artistic topics such as the writer Pushkin or the painter Repin do receive mention, the majority of cultural information given falls under the category of *lingvostranovedenie* (linguocultural studies). One may recall that linguocultural studies is the name that the Russian scholars Kostomarov and Vereščagin give to the study of the cultural referents of words. For example, in *Russian for Everybody* we find cultural information given on such words as /Ogonjok/ (small fire), "A popular Russian weekly magazine with articles on a wide range of topics, short stories, poetry, and many illustrations" (215) and /podruga/ (female friend), "Only the girl friend of a girl, not of a fellow" (376). While it is recognized that the study of the cultural referents of words and phrases is a vital aspect of culture study that should be included in

language textbooks, in *Russian for Everybody* it receives much greater attention than other types of culture, which creates an undesirable imbalance in the overall presentation of cultural material.

C) Sequencing, or the presentation of topics in such a way as to progress from the more to less proximate or familiar, is an important aspect of the cultural component of a language textbook that is lacking in *Russian for Everybody*. There appears to be no particular system to the presentations, with topics moving from Saint Petersburg and Kiev to the explanation of the word /dvor/ (courtyard) to the Volga and Oka rivers to street names to famous Russians, and so on. This lack of sequencing may make culture learning both more difficut and less interesting for students, and indicates a lack of attention to familiarity and proximity on the part of the author.

D) The actual cultural information presented in *Russian for Everybody* is overall quite adequate. The information is, for the most part, accurate and up-to-date. There is, however, an interesting exception to this general trend. It is found in the "Culture Through Language" section on nationalities in Russia. The authors write that "in the Soviet Union there were over 100 nations and nationalities.... The equal rights of citizens were guaranteed in all fields of economic, political, social and cultural life. All Soviet citizens over the age of sixteen were issued the Passport of a Citizen of the Union of Soviet Socialist Republics ..." (365). Apparently, this is an attempt to "update" the textbook, which was reissued in 1992, to reflect the changes that had taken place in the former Soviet Union. However, what it amounts to is no more than the changing of "is" and "are" to "was" and "were". A true revision of the textbook would focus on the

content of the presentation, either deleting the topic altogether or adjusting the facts to better reflect the current situation.

The cultural information given in *Russian for Everybody* is presented very objectively. Again, however, there is one interesting exception that catches the attention of the reader. A "Culture Through Language" section on Russian names begins with the following: "Before the Great October Socialist Revolution Russians traditionally restricted children's names to those of the saints listed in the Orthodox Church calendar" (311). The phrase "Great October Socialist Revolution" borders on the ideological and seems out of place in a Russian language textbook reissued in 1992.

The cultural information in *Russian for Everybody* is not presented in such a way as to establish cultural contrasts or similarities. The presentations consist of explanations of Russian cultural phenomena, with no reference to the students' native culture. For example, a "Culture Through Language" section on education in Russia states that "in Russia education is free. While one can choose which type of secondary educational establishment to attend following an incomplete secondary education (8 years) - a general education school, a vocational school or a specialized school - all of them cover the secondary school program ..." (299). By not referring to the culture of the students using the text, the authors lose a valuable opportunity for helping students learn about the foreign culture as well as their own.

E) The cultural presentations in *Russian for Everybody* are followed neither by questions for understanding nor by questions for comparison and contrast. They are, however, integrated through various exercises that appear at the end of each chapter. The

information presented in the "Notes on Individual Words" sections is integrated into the text via the various dialogues for communicative practice that are part of each chapter. The information presented in the "Culture Through Language" sections is integrated into the text via the dialogues as well as through longer reading passages that appear at the end of the chapters. For example, the "Culture Through Language" section on examinations found in chapter thirty is followed by a longer text which relates a young Russian's experience of studying on the bus on the way to university. As well, the dialogues of chapter thirty revolve around the topic of examinations, studying, and so on. In this way, the information in the cultural presentations is reinforced through activity.

F) In *Russian for Everybody* there is no progression towards greater use of Russian as the language of presentation of cultural information. Throughout the text, the cultural presentations are given in English, with only the odd word or phrase appearing in Russian, often accompanied by the English equivalent. By using English as the main language of presentation, the authors are not taking advantage of the increasing linguistic ability of students using the textbook.

H) *Russian for Everybody* contains no materials authentic to the culture. Not a single photo, nor newspaper ad, nor literary excerpt, etc. is to be found anywhere in the text. Items of all kinds that are authentic to Russian culture are an extremely rich and hence valuable tool in the teaching of culture, and the fact that the authors do not take advantage of such items is a negative aspect of the text as a whole.

Overall, *Russian for Everybody* is inadequate in terms of explicit cultural content. On the positive side, the inclusion of linguocultural studies is a positive step in the study of

culture, as the knowledge of the cultural referents of words is often overlooked as an important aspect of culture study. As well, the cultural material is integrated into the linguistic components of the textbook through reading passages and dialogues for communication practice, which indicates that the authors do attribute some importance to the role of culture in language learning. Despite these positives, however, there are several negative aspects of the explicit cultural content of the textbook. One serious flaw is that there is no balance in the types of culture presented. The cultural information given in the text falls, for the most part, under the category of linguocultural studies. Other types of culture, such as the artistic achievements, everyday behaviours, and so on, are given very little attention. A second inadequacy is that the cultural topics do not progress from more to less proximate, which neglects the important role that such sequencing can play in effective culture learning. Thirdly, the cultural material is not presented in such a way as to establish cultural contrasts and similarities, despite the fact that the comparing and contrasting of cultures greatly enhances culture learning. The last serious flaw in *Russian for Everybody* is the complete absence of authentic cultural materials. It is well recognized by language pedagogues that any materials authentic to the culture, from newspaper ads, to restaurant menus, to poems and stories, are rich sources of cultural information that can and should be exploited in language textbooks. By not including any such items, the authors of *Russian for Everybody* have missed an excellent opportunity for conveying cultural information in an interesting and realistic manner. This lack of authentic materials, along with the overemphasis on the linguocultural aspect of culture, the lack of sequencing of cultural topics, and the lack of opportunities for comparing and

contrasting cultures, demonstrate the inadequacy of the explicit cultural content of the textbook.

RUSSIAN ALIVE!

SUMMARY

A) CULTURAL GOALS	
1. Do the authors state in the prefatory material that their goal is to explicitly present cultural material?	N/A
2. If so, is the goal met?	N/A
3. Are goals for what is to be achieved in the cultural sphere given in the prefatory material?	N/A
4. If so, can these goals be met, given the organization and content of the textbook?	N/A
B) PRESENTATION OF CULTURAL MATERIAL	
5. Is cultural material explicitly presented?	Yes
6. Is cultural material presented at regular (i.e. frequent) intervals?	No
7. Is the presentation consistent?	No
8. Are a variety of cultural topics covered?	Yes
9. Is there a balance/variety in types of culture presented?	No
C) SEQUENCING OF MATERIAL	
10. Is the material presented in such a way as to progress from more to less proximate?	No
D) CHARACTERISTICS OF CULTURAL MATERIAL	
11. Is the presented material accurate?	Yes
12. Is the material generalizable to the culture as a whole?	Yes
13. Does the material avoid stereotypes?	Yes
14. Is the material presented as objectively as possible?	Yes
15. Is the material presented in such a way as to establish cultural contrast/similarity?	No
E) INTEGRATION	
16. Are questions for content and understanding presented at the end of the material?	No
17. Are questions to establish comparison/contrast presented at the end of the material?	No
18. Is the cultural material integrated into the linguistic components of the textbook, through grammar or communication exercises, etc.?	No
F) LANGUAGE	
19. Is cultural material presented so that the target language eventually outweighs but does not exclude the native language as the language of presentation?	No
20. If and when the material is in the target language, is it of an appropriate level of difficulty?	N/A
21. If and when the material is in the target language, are footnotes provided when necessary?	N/A

G) LENGTH

22. Is the length of the presented material adequate for conveying the desired information?	Yes

H) AUTHENTIC CULTURAL MATERIAL

23. Are photographs authentic to the culture included in the text?	Yes
24. If photographs are included, are they labeled?	No
25. Are other authentic materials (such as literary excerpts, newspaper ads, etc.) included?	No
26. If authentic materials are included within the cultural explanation, do they coincide with the topic at hand?	N/A
27. Is the authentic material up-to-date?	Yes
28. If authentic literary texts are included, are they of an appropriate level?	N/A
29. Is there an attempt to exploit the authentic materials by integrating them through accompanying exercises or questions?	No

RATING BY TOPIC AREA:

A) N/A
B) Inadequate
C) Inadequate
D) Inadequate
E) Inadequate
F) Inadequate
G) Adequate
H) Inadequate

OVERALL RATING: Inadequate

DISCUSSION

A) There is no preface in *Russian Alive!* from which one can attempt to see the author's plans and goals in the cultural sphere. However, as cultural material is included at points within the text, one can assume that the author does attribute some importance to culture.

B) Cultural material is explicitly presented in *Russian Alive!*, but the presentation is neither consistent nor systematic. The most of the information is provided in paragraph form in various areas throughout the text. However, these paragraphs are sometimes

found in a section entitled "Vocabulary, Culture and Usage", although this section most often contains only grammatical information. At other times they are merely set off in boxes with the title of the topic in bold. As well, sometimes the paragraphs with cultural information are found within grammar sections of the chapters. To add to this lack of consistency, there is also a lack of regularity to the cultural component of the textbook, in that cultural topics are not presented at frequent intervals. The absence of consistency and regularity in the presentation of cultural material indicates that the author views culture as an aside to language study, rather than one of its crucial components.

Russian Alive! does present a variety of cultural topics, such as the educational system, currency, transportation, and so on. However, what it lacks is a balance in the types of culture presented. Among the cultural presentations one finds a few examples of functional culture (formulae for action) such as "when you are asking for information ... you should preface your request with the phrase /skažite, požalujsta/, which literally means 'tell me, please'" (61), as well as a few examples of linguocultural studies, such as a section (pages 163-165) which explains the correct uses for various verbs meaning "to cook or prepare". However, the vast majority of cultural topics focus on everyday activities, such as riding the bus, going to the post office, eating out, and so on. While such cultural information is essential to those studying the language, it should not be the only cultural information to which students are introduced. (An interesting and surprising note in this regard is that the textbook contains not a single cultural presentation on the artistic culture of Russia). By focusing on one type of culture, the author of *Russian Alive!* risks giving students a simplistic and narrow view of Russian culture.

C) The sequencing of cultural topics from more to less familiar or proximate is a feature that is absent in *Russian Alive!*. Given that most of the cultural information in the textbook focuses on everyday topics, such as riding the bus or eating out, there is little movement away from topics that are quite familiar to students. This lack of progression into topics more indigenous to Russian culture risks giving students the impression that Russian culture is just another version of their own culture, which is exactly what culture teaching and learning is meant to avoid.

D) The cultural information presented in *Russian Alive!* is very adequate. It is accurate and up-to-date, and avoids stereotypes and value judgments. In addition to providing accurate information, the author often makes reference to the many changes taking place in Russia that can make the presentation of cultural information fairly difficult. For example, speaking about currency, he notes that "the basic denomination for Russian bills and coins have traditionally been the paper /rubl'/ and the metal coin /kopejka/. By the beginning of 1993 the kopeck had virtually disappeared from use because of rapid inflation. Various rouble coins were introduced in 1992. Reference to the kopeck is included here mostly for historical interest" (196). Such notes within the cultural information are both interesting and helpful as students begin to learn about Russia in the present and the past.

The cultural information in *Russian Alive!*, though adequate in terms of accuracy and objectivity, is not presented in such a way as to establish cultural contrast or similarity. For the most part, the presentations consist of descriptions of the particular phenomenon with no reference to the students' home culture. For example, a section on

the Russian educational system describes how "intermediate education can be achieved at a professional or technical school for a wide variety of specializations, including art, medicine and the military" (270). Such cultural topics provide excellent opportunities for comparing and contrasting Russian culture with the students' culture, and the fact that the author does not set up his cultural presentations to encourage such comparing and contrasting is a detriment to his textbook.

E) The cultural presentations in *Russian Alive!* are not followed by questions for understanding, nor are they followed by questions for cultural comparison and contrast. As well, the cultural materials are not at all integrated into the linguistic components of the textbook. Often, the presentations appear at the very end of the chapter; and even when they do not, they are not made a part of the various exercises found in the chapters. For example, cultural presentations on the Russian educational system and the Russian marking system, which appear in chapter twenty-two, could very easily be incorporated into the chapter exercises. However, there are no exercises based on the information given, and no mention of anything educational is to be found even in the grammar exercises. The integration of cultural material is a simple yet useful method of improving the effectiveness of culture learning, and the fact that the author of *Russian Alive!* does not take advantage of this indicates a lack of understanding of the importance of culture in language study.

F) Within the cultural material in *Russian Alive!* there is no progression towards an increased use of Russian as the language of presentation. The cultural sections are given in English, with only the odd word or phrase appearing in Russian, along with its English

equivalent. This lack of progression in language use does not take advantage of the students' developing linguistic ability and needlessly lengthens the separation of language and culture.

H) *Russian Alive!* does contain some authentic material, in the form of photographs. The photographs are up-to-date, which is important for ensuring the accurate portrayal of current Russian culture. However, the photos are never labeled. While this may not pose a serious problem when the photographs depict self-explanatory scenes, such as people dancing or shopping, when the photos depict landmarks and so on, labels are extremely necessary. Given the assumption that those who will be using the book are unfamiliar with Russian culture, not providing photos with labels leads one to believe that the author includes them merely as decorations for sparking students' interest and increasing the marketability of the textbook.

With regard to the photographs found in the textbook, another negative aspect should be pointed out. While the photos are not included as part of cultural explanations and therefore cannot be evaluated on whether they apply to the topic at hand, at times both the subjects of the photos and their placement appear very haphazard. For example, in chapter eighteen (page 215) one finds among grammar exercises two photographs of windows, which have absolutely no connection to the exercises or the content of the chapter. And the three photos of packaged food containers found among the grammar exercises in chapter nine (page 106) seem strangely out of place, given that the chapter does not deal with the topics of food and eating. Again, this seemingly haphazard choice

of subject matter for the photos and their location within the text leads one to believe that they are meant to be no more than decorations.

A third aspect of the photographs that should be noted is that there is no attempt to integrate them into the textbook as a whole. Authentic cultural materials, such as photographs, are a rich source of cultural information that can and should be exploited within language texts. The lack of integration of the photographs and the absence of other authentic materials robs students of opportunities for interacting with current and authentic Russian cultural realia.

Overall, *Russian Alive!* is inadequate in terms of its explicit cultural content. On the positive side, it does present cultural material, and does make efforts to make note of the many changes taking place in Russian culture. However, the negative aspects of the cultural component greatly outweigh the positive aspects. Though cultural material is presented, the presentation is neither consistent nor systematic. As well, there is no balance in the types of culture presented, with everyday aspects of Russian culture receiving almost sole focus. Another serious inadequacy in the text is the lack of sequencing of material from more to less proximate, which can result in students viewing Russian culture as a mere variation on their own. Also on a negative note, the material is not presented in such a way as to encourage students to compare and contrast the foreign and native cultures. Lastly, neither the cultural material that is presented nor the authentic photographs that are included are integrated into the textbook as a whole. This fails to take advantage of the opportunities for improved learning that the integration of cultural material can offer, and also gives the impression that culture learning is merely an aside to

language learning. Taken together, these various negative aspects of *Russian Alive!* demonstrate the inadequacy of the cultural component of the textbook.

GOLOSA

SUMMARY

A) CULTURAL GOALS	
1. Do the authors state in the prefatory material that their goal is to explicitly present cultural material?	No
2. If so, is the goal met?	N/A
3. Are goals for what is to be achieved in the cultural sphere given in the prefatory material?	Yes
4. If so, can these goals be met, given the organization and content of the textbook?	Yes
B) PRESENTATION OF CULTURAL MATERIAL	
5. Is cultural material explicitly presented?	Yes
6. Is cultural material presented at regular (i.e. frequent) intervals?	Yes
7. Is the presentation consistent?	Yes
8. Are a variety of cultural topics covered?	Yes
9. Is there a balance/variety in types of culture presented?	No
C) SEQUENCING OF MATERIAL	
10. Is the material presented in such a way as to progress from more to less proximate?	No
D) CHARACTERISTICS OF CULTURAL MATERIAL	
11. Is the presented material accurate?	Yes
12. Is the material generalizable to the culture as a whole?	Yes
13. Does the material avoid stereotypes?	Yes
14. Is the material presented as objectively as possible?	Yes
15. Is the material presented in such a way as to establish cultural contrast/similarity?	Yes
E) INTEGRATION	
16. Are questions for content and understanding presented at the end of the material?	No
17. Are questions to establish comparison/contrast presented at the end of the material?	No
18. Is the cultural material integrated into the linguistic components of the textbook, through grammar or communication exercises, etc.?	Yes
F) LANGUAGE	
19. Is cultural material presented so that the target language eventually outweighs but does not exclude the native language as the language of presentation?	No
20. If and when the material is in the target language, is it of an appropriate level of difficulty?	N/A
21. If and when the material is in the target language, are footnotes provided when necessary?	N/A

G) LENGTH

22. Is the length of the presented material adequate for conveying the desired information?	Yes

H) AUTHENTIC CULTURAL MATERIAL

23. Are photographs authentic to the culture included in the text?	Yes
24. If photographs are included, are they labeled?	No
25. Are other authentic materials (such as literary excerpts, newspaper ads, etc.) included?	Yes
26. If authentic materials are included within the cultural explanation, do they coincide with the topic at hand?	Yes
27. Is the authentic material up-to-date?	Yes
28. If authentic literary texts are included, are they of an appropriate level?	Yes
29. Is there an attempt to exploit the authentic materials by integrating them through accompanying exercises or questions?	Yes

RATING BY TOPIC AREA:

A) Adequate
B) Inadequate
C) Inadequate
D) Adequate
E) Inadequate
F) Inadequate
G) Adequate
H) Adequate

OVERALL RATING: Inadequate

DISCUSSION

A) In the prefatory material to *Golosa*, there is no mention of the goal of explicitly presenting cultural material. However, within the text itself cultural material is given in sections entitled "/Meždu pročim/" (literally "by the way"), as well as in various small notes that often appear among communication exercises. That fact that culture is presented in the textbook itself but is not mentioned in the section of the preface devoted to explaining the layout of the text indicates that while the authors view culture as a

necessary aspect of language learning, they do not see it as equally important as the traditional aspects of language texts.

The prefatory material does, however, make reference to the goals to be achieved in the cultural sphere. The authors write that students who have completed the two *Golosa* books will be able to perform the following tasks with respect to culture: "Grasp the essentials of small-c culture necessary to behave appropriately in most everyday situations in Russian-speaking society; control sociolinguistic aspects of Russian necessary for basic interaction, such as forms of address, greeting and leave-taking, giving and accepting compliments and invitations, and telephone etiquette; become familiar with some of Russia's cultural heritage: famous writers and their works, as well as other figures in the arts" (xiii). Given the organization of the text and the content of the cultural material presented, it seems possible that the first two goals can be achieved. However, the nature of the cultural component is such that the third goal, that of developing some knowledge and understanding of the artistic culture of Russia, cannot be met through the study of the text alone.

B) The explicit cultural material in *Golosa* is found in sections of the text entitled "/Meždu pročim/", as well as in small asides or notes that are found at various points within the text. The presentation of material is regular, with topics appearing at frequent intervals. As well, the presentation, for the most part, is consistent. There are, however, two types of exceptions to the general consistency of presentation. The first involves the presentation of cultural material in short foot- or sidenotes within exercise or dialogue sections rather than in the expected "/Meždu pročim/" sections. For example, a note on

page 186 of book one states that "widowed grandmothers often live with their married children and take care of the grandchildren. This is the preferred childcare solution for many families." Presenting such obviously cultural material in short asides increases the likelihood that they may be overlooked by both teachers and students. A second type of exception to the consistency of presentation involves the presentation of grammar in the sections reserved for culture. For example, a "/Meždu pročim/" section found in the chapter on living accommodations consists of the following: "The words /gostinaja/ (living room), /stolovaja/ (dining room), and /vannaja/ (washroom) are feminine adjectives in form. They modify the word /komnata/ (room), which is normally left out of the sentence" (152, book 1). Clearly, the information given is of a grammatical nature and thus should not be included in the section that is normally reserved for the presentation of cultural information. While inconsistencies of the two types mentioned here are found in several places in the textbooks, they are exceptions rather than the rule, and thus the presentation of cultural material is overall quite consistent.

While there is a great variety in cultural topics covered in *Golosa*, from higher education to names to stores, there is an imbalance in the types of culture presented. In the preface to the text, it is mentioned that the three cultural goals are to provide students with a knowledge and understanding of artistic, functional and everyday culture, which leads one to expect a balance in the types of culture presented within the text itself. However, the cultural presentations are imbalanced in favour of the everyday and functional types of culture, with artistic culture, linguocultural studies and so on given very little attention. While it is important to consider everyday and functional culture, it is

more important to present students with a broad overview of various aspects of culture, and in this respect *Golosa* is inadequate.

C) It is important for cultural materials to be sequenced in such a way as to progress from more to less familiar or proximate if truly effective culture learning is to take place. However, one sees little progression within *Golosa*. As most of the topics presented focus on everyday culture and modes of action and speaking, there is much that is familiar to average students. However, there is little progression toward topics that may be less familiar. While covering mostly familiar topics avoids the danger of overwhelming students with too much that is "foreign", it may also confirm the commonly-held belief that the foreign culture is little more than another version of the home culture, which is the rather naive and simplistic view of foreign cultures that culture study is designed to counteract.

D) The cultural information presented in *Golosa* is quite adequate. It is up-to-date and accurate, and for the most part is objective and devoid of stereotypes. However, two interesting statements may be seen as exceptions to the overall objectivity of the cultural presentations. The first statement is found in a description of television in Russia. The culture section begins with the following: "Russian radio and television were in the forefront of the changes sweeping over the country as the Communist system began to self-destruct in the late 1980s. Once largely limited to shows on four propaganda-laden channels in the big cities, and fewer in the countryside, Russian viewers now enjoy an unprecedented variety of television shows" (108, book 2). Verbs such as "self-destruct" and adjectives such as "unprecedented" may be somewhat less neutral than others that

could be used to convey the same information. The second statement is found in a brief note on Russian healthcare, which mentions that "in many state-run /polikliniki/ (clinics) and /bol'nicy/ (hospitals) care is free but primitive by Western standards" (213, book two). Again, such descriptors as "primitive" could easily be replaced with more neutral terminology in order to maintain a higher degree of objectivity.

Golosa is adequate in presenting cultural information in such a way as to establish cultural contrasts and similarities. In a slight majority of instances, attempts are made to relate the new information to the students' native culture. For example, a discussion of higher education notes that "what is called college in the U.S. might be an /universitet/ (university) or an /institut/ (institute) in Russia. There are fewer universities in Russia than in the United States..." (99, book 1). It should be noted, however, that there are instances in the text in which the cultural material is not presented in a comparative or contrastive manner. For example, a discussion of Russian apartments notes only that "even today most Russians live either in communal apartments or small one- or two-bedroom apartments. Those living in communal apartments usually have one room of their own, which serves as a combination bedroom/living room. They share kitchen and bath facilities with others in the apartment" (157, book 1). This style of presentation fails to take advantage of the opportunity to highlight similarities and differences between such living situations and those of average Americans. While there are numerous examples of such instance in which the opportunity for cultural comparison/contrast is not exploited, the authors, for the most part, do attempt to present cultural material in a comparative/contrastive fashion.

E) The cultural presentations in *Golosa* are not followed by questions designed to test understanding or to encourage the comparison and contrast of cultures. However, the material is integrated into the text as a whole through the various communicative exercises that make up the bulk of the chapters. For example, chapter seven in book two focuses on health and healthcare in Russia, and includes cultural presentations on such topics as healthcare in Russia, asking about someone's health, and so on. The chapter dialogues consist of conversations between various characters on the subject of health, and are designed to introduce students to the culture (as well as vocabulary and grammar) relevant to the lesson. As well, the communicative activities that follow the cultural presentations allow students to combine the new vocabulary, grammar and culture in realistic situations. For example, the cultural presentation on Russian stores (220, book 1) is reinforced through various communicative activities that have students going to various stores to buy different types of gifts for different friends and relatives. Integrating the cultural presentations in such a way ensures that they are given a role in the process of language learning and aids in the effectiveness of culture learning.

F) In *Golosa* there is no progression towards greater use of Russian as the language of presentation of cultural material. All of the cultural presentations are in English, with only some Russian words and phrases given, often accompanied by the English translation. This is an inadequate aspect of the text as it prolongs the separation of culture and language and does not exploit the increasing linguistic ability of students using the texts.

H) The authors of *Golosa* provide a large and varied assortment of authentic cultural materials. Photographs are found throughout both texts, both on the chapter title pages and within the chapters themselves. Unfortunately, the photos are not accompanied by labels or captions of any kind. If it is assumed that students are largely unfamiliar with Russian culture, then it is only logical to label photos; lack of labeling leads one to believe that they are added only to increase the appeal and marketability of the textbook. It should be noted, as well, that there are instances in the text in which the photos on the chapter title pages seem out of place. For example, the chapter on languages has a picture of the Peter and Paul Fortress on its title page, and the chapter on daily schedules has a title page graced with a photo of a church in Moscow's Kremlin. This may seem a minor criticism, but care should be taken to use authentic materials only where they are appropriate.

Golosa also includes numerous other authentic materials, such as literary excerpts, restaurant menus, magazine advertisements, etc. Along with the photographs, these items are well integrated into the text through various activities which accompany them. For example, chapter seven in book one includes a group of three newspaper ads which are followed by various activities that have students reading for particular vocabulary items or pieces of information. Another example is found in chapter four, book two, which deals with the topics of movies and television. A listing of what is on television and of what movies are playing is provided, and students are to get together in pairs or groups and decide whether to watch television or go to a movie, to choose what they will see or watch, and so on. Such activities make the authentic materials an integral part of the

textbook and exploit the valuable cultural (as well as linguistic) information contained within them.

Overall, *Golosa* is not fully adequate in terms of its cultural component. On the positive side, the presentation of cultural material is systematic and consistent, and the information given is accurate and up-to-date, and for the most part objective and devoid of stereotypes. As well, cultural information is very often presented in such a way as to highlight cultural similarities and differences. Thirdly, the cultural information is integrated into the linguistic components of the textbook through various types of activities. Lastly, the text is excellent in that it includes a wide variety of authentic cultural materials, from photographs to advertisements, and integrates these materials into the text as a whole through various types of exercises. These positive aspects of *Golosa*, however, are somewhat negated by several inadequacies in the cultural component of the textbook. Firstly, there is an imbalance in the types of culture presented in favour of everyday and functional culture, despite the fact that the cultural goals in the preface appear to advocate a balanced presentation of cultural types. As well, there is a lack of sequencing of cultural material from more to less proximate or familiar, which may do little more than lead students to view Russian culture as only a slight variation of their own. Taken together, the positives and negatives indicate that the authors of *Golosa* do much to ensure that culture is given a more prominent role in the language textbook. But, clearly, there are areas in which they need to make changes and improvements so that culture is treated with equal importance as the traditional linguistic aspects of the text.

TROIKA

SUMMARY

A) CULTURAL GOALS	
1. Do the authors state in the prefatory material that their goal is to explicitly present cultural material?	Yes
2. If so, is the goal met?	Yes
3. Are goals for what is to be achieved in the cultural sphere given in the prefatory material?	No
4. If so, can these goals be met, given the organization and content of the textbook?	N/A
B) PRESENTATION OF CULTURAL MATERIAL	
5. Is cultural material explicitly presented?	Yes
6. Is cultural material presented at regular (i.e. frequent) intervals?	Yes
7. Is the presentation consistent?	Yes
8. Are a variety of cultural topics covered?	Yes
9. Is there a balance/variety in types of culture presented?	No
C) SEQUENCING OF MATERIAL	
10. Is the material presented in such a way as to progress from more to less proximate?	No
D) CHARACTERISTICS OF CULTURAL MATERIAL	
11. Is the presented material accurate?	Yes
12. Is the material generalizable to the culture as a whole?	Yes
13. Does the material avoid stereotypes?	Yes
14. Is the material presented as objectively as possible?	Yes
15. Is the material presented in such a way as to establish cultural contrast/similarity?	Yes
E) INTEGRATION	
16. Are questions for content and understanding presented at the end of the material?	No
17. Are questions to establish comparison/contrast presented at the end of the material?	Yes
18. Is the cultural material integrated into the linguistic components of the textbook, through grammar or communication exercises, etc.?	Yes
F) LANGUAGE	
19. Is cultural material presented so that the target language eventually outweighs but does not exclude the native language as the language of presentation?	No
20. If and when the material is in the target language, is it of an appropriate level of difficulty?	N/A
21. If and when the material is in the target language, are footnotes provided when necessary?	N/A

G) LENGTH

22. Is the length of the presented material adequate for conveying the desired information?	Yes

H) AUTHENTIC CULTURAL MATERIAL

23. Are photographs authentic to the culture included in the text?	Yes
24. If photographs are included, are they labeled?	Yes
25. Are other authentic materials (such as literary excerpts, newspaper ads, etc.) included?	Yes
26. If authentic materials are included within the cultural explanation, do they coincide with the topic at hand?	Yes
27. Is the authentic material up-to-date?	Yes
28. If authentic literary texts are included, are they of an appropriate level?	Yes
29. Is there an attempt to exploit the authentic materials by integrating them through accompanying exercises or questions?	Yes

RATING BY TOPIC AREA:

A) Adequate
B) Inadequate
C) Inadequate
D) Adequate
E) Adequate
F) Inadequate
G) Adequate
H) Adequate

OVERALL RATING: Inadequate

DISCUSSION

A) The preface of *Troika* does not include goals for what is to be achieved in the cultural sphere. However, the author does provide goals for the presentation of culture. She writes that "Culture is both intertwined in the material itself and presented in separate cultural notes" (vii). This goal of explicitly presenting cultural material is met within the text. Note should be made, however, of the fact that the presence of cultural notes is not mentioned or discussed in the section in the preface that is devoted to explaining the layout of the text. This may be but an oversight, but not making reference to the cultural

presentations that occur throughout the textbook indicates that culture study, while viewed as a necessary component of language study, does not occupy a position equal to that of the traditional textbook components.

B) The explicit presentation of cultural material found in *Troika* is regular, with topics appearing at frequent intervals. As well, the presentation is, for the most part, consistent. The cultural information is provided in the form of short paragraphs which are set off in boxes with a different colour background, which clearly marks them as separate sections. It should be noted, however, that at various points in the book, one finds cultural information provided as foot- or sidenotes alongside an exercise. For example, in chapter one, which deals with certain professions, a sidenote mentions that "feminine forms /šaxmatistka/ (female chess player), /pianistka/ (female pianist), ... are grammatically correct, but using the masculine form shows more respect for women in these professions" (20). Such information is clearly cultural in content and is quite important, but by not being set off in the manner in which other cultural information is, it is at greater risk of being overlooked by both teachers and students.

The cultural material in *Troika* is quite varied, with topics such as grandparents, the space race, souvenirs, and so on receiving mention. What is absent, however, is a balance in the types of culture that are presented. The great majority of topics covered in the textbook fall under the category of everyday culture, including such topics as names, housing, mealtimes, etc. There is little attention given to artistic culture, as well as to linguocultural studies or functional culture. This lack of balance, again, may give students

a rather narrow and simplistic impression of Russian culture, rather than introducing them to a broad range of the many aspects of the culture.

C) The sequencing of cultural material from more to less proximate or familiar is a feature that is lacking in *Troika*. Given that the majority of the cultural presentations in the text focus on everyday cultural topics, there is little danger of overwhelming students with topics that are too foreign. The danger in this instance, however, comes from the lack of progression toward topics that are less familiar to students. Keeping the topics within the realm of familiarity of students poses the danger of confirming the belief that Russian culture is essentially just a slight variation of the students' own.

D) The presentation of cultural material in *Troika* is done in such a way as to establish cultural contrasts and similarities. In the preface the author notes that "*Troika* aims at comparing and contrasting cultures, rather than presenting the target culture only" (vii). Clearly, the author is aware of the need for cultural comparison and contrast and the effectiveness of culture learning that results from such a method of cultural presentation. For the most part, the presentations in the textbook do reflect this goal of the author. An excellent example of the way in which the presentations compare and contrast cultures is the cultural presentation in chapter ten on picking berries and mushrooms. The note states that "although free-time activities in Russia and Western countries tend to be similar for the most part, one activity is more typical in Russia than in the West: picking berries and mushrooms" (225). Presentations set out in such a way provide a context for learning which helps students to better understand Russian culture as well as their own. It should be noted, however, that not all presentations are done in this way. For example, a cultural

presentation entitled "Inside an Apartment" merely describes a Russian apartment, without taking advantage of the opportunity to compare them with typical Western apartments. And so although the cultural presentations in *Troika* are quite consistent in pointing out cultural contrasts and similarities, the presence of exceptions indicates that there is still room for improvement.

E) The cultural presentations in *Troika* are not followed by questions designed to test understanding of the presented material. The sole exception comes after a presentation on Russian food stores, and consists of a set of questions on what can be bought and sold in various types of stores. Although this is not an essential criterion in the topic area of integration, there is , nevertheless, much room for improvement in this area of the cultural component. In contrast, in the majority of instances, presentations are followed by questions designed to establish cultural contrasts and similarities. For example, a presentation in chapter seven on household chores is followed by various questions which require students to tell who in their family does which chores, how many times a week or month, and so on. Another example is found after a presentation on professions, with questions asking students which professions are prestigious in America, which professions are considered "female" professions, etc. While there are presentations that are not followed by questions, they are few in number. The consistency with which the author provides questions to accompany the presentations is a positive aspect of the cultural component of *Troika*.

The cultural material presented in *Troika* is adequately integrated into the text as a whole. Cultural notes are almost always followed by various exercises, most often

communicative in nature, designed to incorporate the newly learned cultural information into the students' existing body of knowledge. For example, a cultural presentation in chapter ten on education in Russia, which describes which type of school one must attend in order to enter a particular profession, is followed by an exercise which requires students to decide where a character must study in order to enter his/her desired profession. Another example is an exercise in chapter twelve, which asks students to get in pairs and have telephone conversations after they have read a cultural presentation on telephone etiquette. By integrating the cultural material, the author demonstrates that culture is a vital aspect of language learning, and provides students with more opportunities to internalize the new cultural information.

F) A progression toward greater use of Russian as the language of presentation of cultural information is a feature that is lacking in *Troika*. The presentations are in English, with only some words and phrases in Russian, always accompanied by the English translation. This is inadequate for a language textbook as it unnecessarily prolongs the separation of language and culture and does not take advantage of students' increasing ability to operate within the Russian language. It should be noted, also, that while the cultural presentations are in English, the questions for comparison and contrast that follow the presentations are in Russian. This requires students to read information in their native language, internalize it, process it in some way in order to answer the questions that are asked, and then answer the questions in Russian. This seems to be a rather complex and difficult process that shifts the focus away from culture and toward language. One could

argue that more effective culture learning could take place if presentations and questions were given in the same language.

H) *Troika* is quite adequate in its inclusion and use of authentic cultural materials. Photographs are found throughout the book, both on chapter title pages and within the chapters themselves. And each and every photograph is provided with either a label (giving a name, location, etc.), or a caption of some sort, which indicates that the author is aware of the importance of labeling photos, especially if it is assumed that students may not be familiar with Russian culture. The textbook also includes other authentic items, such as encyclopedia entries, newspaper ads and orchestra programs which, along with the photographs, are integrated into the textbook through various accompanying activities. For example, chapter eight includes a set of encyclopedia entries on various famous Russian athletes which is followed by a set of questions on the content of the entries. Another example of the integration of authentic materials is the way in which a small map of a main street in Moscow, found in chapter four, is utilized. The students are given the map and a legend and are to give their friend a tour as they are "driving" down the street, saying which buildings are on the left, right, etc. By integrating authentic items in such a way, the author is exploiting the rich cultural nature of such items, and is introducing students to real-life Russian.

Given that it receives a rating of inadequate with respect to topic areas B (presentation of cultural material) and C (sequencing of material), *Troika* is overall not fully adequate with respect to its cultural component. On the positive side, it does set goals for the explicit presentation of cultural information and does achieve them. As well,

it presents cultural information in such a way as to establish cultural contrasts and similarities, and usually follows up the presentations with questions to elicit further discussion of such cultural similarities and differences. As well, the materials are integrated into the text through various types of exercises, as are the authentic materials that are included in the text. However, despite these positive aspects, the cultural component of *Troika* is inadequate in several important respects. Firstly, there is an imbalance in the types of culture presented, with everyday cultural topics overwhelmingly outnumbering other types of cultural topics. Secondly, there is little progression in the topics presented from more to less proximate. The positive aspects of the cultural component of *Troika* demonstrate the author's recognition of the importance of culture and reflect her efforts to provide culture with the emphasis it deserves. Nevertheless, the few serious inadequacies in the cultural component demonstrate that improvements and changes must still be made in order for culture to be adequately treated within the textbook.

NACHALO

SUMMARY

A) CULTURAL GOALS	
1. Do the authors state in the prefatory material that their goal is to explicitly present cultural material?	Yes
2. If so, is the goal met?	Yes
3. Are goals for what is to be achieved in the cultural sphere given in the prefatory material?	No
4. If so, can these goals be met, given the organization and content of the textbook?	N/A
B) PRESENTATION OF CULTURAL MATERIAL	
5. Is cultural material explicitly presented?	Yes
6. Is cultural material presented at regular (i.e. frequent) intervals?	Yes
7. Is the presentation consistent?	Yes
8. Are a variety of cultural topics covered?	Yes
9. Is there a balance/variety in types of culture presented?	No
C) SEQUENCING OF MATERIAL	
10. Is the material presented in such a way as to progress from more to less proximate?	No
D) CHARACTERISTICS OF CULTURAL MATERIAL	
11. Is the presented material accurate?	Yes
12. Is the material generalizable to the culture as a whole?	Yes
13. Does the material avoid stereotypes?	Yes
14. Is the material presented as objectively as possible?	Yes
15. Is the material presented in such a way as to establish cultural contrast/similarity?	No
E) INTEGRATION	
16. Are questions for content and understanding presented at the end of the material?	No
17. Are questions to establish comparison/contrast presented at the end of the material?	No
18. Is the cultural material integrated into the linguistic components of the textbook, through grammar or communication exercises, etc.?	No
F) LANGUAGE	
19. Is cultural material presented so that the target language eventually outweighs but does not exclude the native language as the language of presentation?	No
20. If and when the material is in the target language, is it of an appropriate level of difficulty?	N/A
21. If and when the material is in the target language, are footnotes provided when necessary?	N/A

G) LENGTH

22. Is the length of the presented material adequate for conveying the desired information?	Yes

H) AUTHENTIC CULTURAL MATERIAL

23. Are photographs authentic to the culture included in the text?	Yes
24. If photographs are included, are they labeled?	Yes
25. Are other authentic materials (such as literary excerpts, newspaper ads, etc.) included?	Yes
26. If authentic materials are included within the cultural explanation, do they coincide with the topic at hand?	Yes
27. Is the authentic material up-to-date?	Yes
28. If authentic literary texts are included, are they of an appropriate level?	N/A
29. Is there an attempt to exploit the authentic materials by integrating them through accompanying exercises or questions?	No

RATING BY TOPIC AREA:

A) Adequate
B) Inadequate
C) Inadequate
D) Inadequate
E) Inadequate
F) Inadequate
G) Adequate
H) Inadequate

OVERALL RATING: Inadequate

DISCUSSION

A) The preface to *Nachalo* makes no mention of what is to be achieved in the cultural sphere. The authors do, however, provide goals for the explicit presentation of cultural material. They indicate that at various places throughout the two books one will find sections entitled "/O Rossii/" (About Russia), in which "explicit cultural observations about contemporary Russian societal and behavioral norms ('small-c culture') and formal elements of Russian culture ('large-C culture') expand on the cultural information in the

readings" (xxv, book 1). As such sections do appear within the books and do present cultural information on various topics, this goal is adequately met.

B) The explicit presentation of cultural material is regular, with topics appearing at frequent intervals. And, for the most part, the presentation is consistent. The cultural information is given in sections entitled "/O Rossii/" (About Russia), which are set off in boxes with a different colour background, so that it is very clear that they are separate sections. Note must be made, however, of the existence of other sections entitled "The Art of Conversation". In the preface the authors note that these sections contain "... useful, high-frequency conversational gambits and turns of phrase that are occasioned by a reading, dialogue, or exercise: they are neither 'grammar' nor 'vocabulary' in the strict sense" (xxvi, book 1). While these sections often contain grammatical information, they also often contain cultural information. For example, one "The Art of Conversation" section states that "/privet!/ is a casual greeting like Hi! Students and friends commonly greet one another this way, but it is inappropriate for students to use this greeting with teachers" (4, book 1). Clearly, such information is cultural and is worthy of inclusion in a separate cultural section. Placing such items together with grammatical, etc. information increases the likelihood that they may be overlooked by teachers and students alike.

While there are a variety of cultural topics covered in *Nachalo*, such as music in Russia, phone numbers and how to say them, and going to the market, there is an imbalance in the types of culture that are presented. The large majority of topics focus on everyday culture, with little attention given to artistic culture or linguocultural studies, etc.

This lack of balance fails to provide students with an adequate sampling of the complexities of Russian culture.

C) Throughout the two books of *Nachalo*, there is an absence of the sequencing of cultural materials from more to less proximate or familiar that is considered so vital to culture study. As the majority of the cultural topics focus on everyday subjects, students are introduced to material that is largely familiar or proximate, with little or no movement toward new, less familiar concepts and phenomenon. While there are a few topics that may be somewhat further away from the students' realm of familiarity, such as gender relations or the problems of bureaucracy in Russia, they are few in number and are haphazardly placed. This lack of progression may lead students to view Russian culture as little more than a variation of their own.

D) *Nachalo* is inadequate in presenting cultural material in such a way as to establish cultural contrasts and similarities. At times the material does make note of similarities and differences, but just as often it does not, and so the authors' efforts to do so are inconsistent. For example, a cultural section on music notes that "like Americans, Russians have a wide range of musical tastes. Most Russian students in the cities have their own favorite Russian rock bands and know a great deal about popular Western rock groups" (71, book 1). Although their style of presentation is very useful in encouraging cross-cultural learning, not all sections are presented in a like manner. For example, a section in chapter three of book two on how Russians greet the New Year merely outlines various traditions and practices without including any reference to the students' home

culture. It seems that the authors are aware of the importance and effectiveness of encouraging cultural comparison and contrast, but do not go far enough in doing so.

E) For the most part, the cultural presentations in *Nachalo* are not followed by questions for understanding. The one exception is a presentation in chapter six of book one (page 155) which consists of a cultural section on formal versus informal address, followed by questions on how certain people should be greeted. The cultural presentations are also rarely followed by questions to establish cultural contrasts and similarities. An exception is found in chapter three of book one (page 72) where students read a cultural section on music in Russia and are then asked about their own musical tastes. The overall absence of questions of either type amounts to a missed opportunity for increasing the effectiveness of cultural learning.

For the most part, the cultural presentations in *Nachalo* are not integrated into the remainder of the text. For example, a cultural section in chapter eight of book one that describes the way in which Russian shopping is done is not followed by any sort of exercise, although it is a perfect topic around which to build various types of communicative exercises. And a cultural section in chapter five of book two on healthcare in Russia could be followed by dialogues or other activities which incorporate the newly learned information. While there are examples of cultural presentations that are integrated into the text, such as a cultural section in chapter six of book one that describes the way in which Russians address envelopes and then asks students to address two envelopes in the "Russian" way, they are few in number. Such activities are extremely beneficial for

effective culture learning, and the inconsistency with which the authors use them is an inadequacy in the cultural component of the textbook.

F) In *Nachalo* there is no progression in the language of presentation of cultural material toward greater use of Russian. The cultural presentations are given in English, with only a few Russian words and phrases given, often accompanied by the English translation. This is an inadequate aspect of the text as it fails to utilize the linguistic skills of students and keeps culture and language divorced for longer than is necessary.

H) Throughout both of the *Nachalo* books one finds numerous photographs, both on chapter title pages and within the chapters themselves. All photos are labeled, either with a name or title or with a descriptive caption, which indicates that the photos are meant not only to spark the interest of students and increase the appeal of the text to potential instructors, but also to convey cultural information. As well, *Nachalo* also contains other authentic materials, including newspaper ads, menus and television schedules. Unfortunately, the texts are inadequate in their utilization of these materials. While there are instances in which the materials are used, such as in chapter eight of book two where students are given a menu and asked to order a meal that stays within their budget, or in chapter five of book one when students are given a page from a phone book and asked to find the phone numbers of various departments, they are the exception rather than norm. For the most part, authentic materials are provided but are not integrated into the text, and thus amount to little more than decorations.

Overall, *Nachalo* is inadequate with respect to its explicit cultural content. On the positive side, the authors do state that explicit presentation of cultural material is a goal,

and do achieve this goal. And the presentation of cultural material is, for the most part, both systematic and consistent. As well, the texts do include various types of authentic cultural materials, such as photographs and so on. However, there are many inadequacies that take away from the quality of the cultural component of the text. Firstly, there is an imbalance in the types of culture presented, with everyday culture receiving the greatest attention, to the detriment of other types of culture. As well, there is a lack of progression in the material from more to less proximate or familiar. Thirdly, the integration of the cultural material is inadequate. While there are some instances in which the materials are utilized fully through various exercises, it is not a consistent pattern within the texts. Lastly, although authentic materials are included, they are utilized and integrated through exercises and activities only infrequently, which fails to fully exploit their cultural richness. And so, while there are some positive aspects to the cultural component of *Nachalo*, there are several areas in which serious improvements must be made in order for culture to receive equal emphasis in the textbook.

TEXTBOOK SUMMARY

CRITERIA	YES	NO	N/A
A) CULTURAL GOALS			
1. Do the authors state in the prefatory material that their goal is to explicitly present cultural material?	3	1	1
2. If so, is the goal met?	3	0	2
3. Are goals for what is to be achieved in the cultural sphere given in the prefatory material?	2	2	1
4. If so, can these goals be met, given the organization and content of the textbook?	1	1	3
B) PRESENTATION OF CULTURAL MATERIAL			
5. Is cultural material explicitly presented?	5	-	-
6. Is cultural material presented at regular (i.e. frequent) intervals?	3	2	-
7. Is the presentation consistent?	4	1	-
8. Are a variety of cultural topics covered?	5	-	-
9. Is there a balance/variety in types of culture presented?	-	5	-
C) SEQUENCING OF MATERIAL			
10. Is the material presented in such a way as to progress from more to less proximate?	-	5	-
D) CHARACTERISTICS OF CULTURAL MATERIAL			
11. Is the presented material accurate?	5	-	-
12. Is the material generalizable to the culture as a whole?	5	-	-
13. Does the material avoid stereotypes?	5	-	-
14. Is the material presented as objectively as possible?	5	-	-
15. Is the material presented in such a way as to establish cultural contrast/similarity?	2	3	-
E) INTEGRATION			
16. Are questions for content and understanding presented at the end of the material?	-	5	-
17. Are questions to establish comparison/contrast presented at the end of the material?	1	4	-
18. Is the cultural material integrated into the linguistic components of the textbook, through grammar or communication exercises, etc.?	3	2	-
F) LANGUAGE			
19. Is cultural material presented so that the target language eventually outweighs but does not exclude the native language as the language of presentation?	-	5	-
20. If and when the material is in the target language, is it of an appropriate level of difficulty?	-	-	5

21. If and when the material is in the target language, are footnotes provided when necessary?	-	-	5
G) LENGTH			
22. Is the length of the presented material adequate for conveying the desired information?	5	-	-
H) AUTHENTIC CULTURAL MATERIAL			
23. Are photographs authentic to the culture included in the text?	4	1	-
24. If photographs are included, are they labeled?	2	2	1
25. Are other authentic materials (such as literary excerpts, newspaper ads, etc.) included?	3	2	-
26. If authentic materials are included within the cultural explanation, do they coincide with the topic at hand?	3	-	2
27. Is the authentic material up-to-date?	4	-	1
28. If authentic literary texts are included, are they of an appropriate level?	2	-	3
29. Is there an attempt to exploit the authentic materials by integrating them through accompanying exercises or questions?	2	2	1

(See Appendix A for a comparative summary of the texts' performance according to each individual criterion)

TOPIC AREA	ADEQUATE	INADEQUATE	N/A
A	3	1	1
B	-	5	-
C	-	5	-
D	2	3	-
E	1	4	-
F	-	5	-
G	5	-	-
H	2	3	-

OVERALL RATING

ADEQUATE: 0
INADEQUATE: 5

DISCUSSION

A) With respect to the first group of criteria, which look at the setting and attaining of cultural goals, it is evident that the authors of the texts evaluated in the present study do have cultural goals in mind when they create their texts, and do make attempts to achieve the goals they set. In the introductory material for all of the texts, one finds mention of various cultural goals. (Although *Russian Alive!* does not include prefatory material from which the goals of the text can be discerned, the fact that culture is included within the text supports the assumption that the author does have goals in mind for the teaching and learning of culture). The fact that the authors are setting goals is positive for two reasons. Firstly, it demonstrates that they see culture as an important aspect of language study which should constitute a component of language texts. Secondly, the setting of specific cultural goals demonstrates the authors' sense of what is realistically attainable in the cultural sphere and provides teachers and students with clear outcomes to strive for.

For the most part, the textbooks considered here are adequate in the consistency with which they meet the goals they set. Of the five textbooks, only *Russian for Everybody* is inadequate in meeting all of the cultural goals outlined in its preface. This effort by the authors to meet their cultural goals demonstrates an understanding that goals lose their significance when they are not met, and also indicates a commitment to make culture a major component of the language text.

B) The fact that all of the textbooks include explicit presentations of cultural information is an excellent indication that culture is continuing its progression towards

becoming an equal partner in the study of language. The authors of the textbooks appear to recognize the need to go beyond the culture that is implicit in vocabulary and dialogues, which is a positive step in the treatment of culture in language teaching and learning.

With regard to regular presentation of cultural materials, the texts are less uniform in their performance, with three of five rated as adequate. The more recent textbooks are much more systematic in presenting cultural material, which is an indication that authors are becoming increasingly aware of the importance of frequent presentations and are striving to ensure that this is reflected in their textbooks.

With respect to consistency of cultural presentations, all of the texts are, for the most part, quite adequate. This indicates an awareness of the importance of setting a pattern for the presentation of cultural material and then applying that pattern consistently throughout the text. Doing so indicates that culture is recognized as a necessary aspect of the language text that should be treated with the same degree of precision as the traditional aspects.

All of the textbooks are quite adequate in presenting a variety of cultural topics. This indicates that authors are aware that presenting a number of varied topics better reflects the myriad aspects of any culture, and also better catches and maintains the interest of both students and teachers.

A flaw in all of the textbooks is a lack of balance in the types of culture presented (see Appendix B for a summary of types of culture presented in each text). Four of the texts (*Golosa*, *Russian Alive!*, *Nachalo* and *Troika*) focus too heavily on everyday culture, while the fifth (*Russian for Everybody*) focuses too much on linguocultural studies. This

imbalance is a serious issue for two important reasons. Firstly, a heavy imbalance in favour of one type of culture provides students with a narrow and limited overview of the culture, which neglects the fact that all cultures are extremely rich and varied, and must be looked at from many different perspectives if they are to be truly understood. Secondly, much of the scholarship on the role of culture in language teaching and learning that has been written over the past several decades has criticized earlier language textbooks for focusing too narrowly on one aspect of culture, namely the artistic aspect. What they have been advocating is a broader definition of culture to include the way of life of peoples, and a change in textbooks towards a more balanced presentation of culture. What one sees in the five textbooks evaluated in the present study, however, is not a balanced presentation of culture, but rather a narrow presentation, just with a different object of focus. That is, the textbooks emphasize either everyday culture or linguocultural studies almost to the exclusion of other types of culture, and are thus guilty of doing what it is that modern scholarship has long advocated against. An imbalance in the presentation of cultural material, whichever type of culture it may favour, is even less acceptable today than it was thirty years ago, and so the inadequacy of all of the five textbooks in this respect is an indication that a balanced presentation of cultural types has yet to become an accepted standard for language textbooks.

C) Another flaw in all of the textbooks is the lack of sequencing of material to progress from more to less proximate. Introducing students to both content and context that is foreign when they are already attempting to deal with a foreign language risks overwhelming them and can be very detrimental. However, restricting study to topics that

are within students' realm of familiarity and proximity can also be detrimental as it implies that the foreign culture consists of little more than variations on their native culture. In order to avoid either situation, scholars advocate a progression of topics, from more to less familiar, which roughly parallels students' linguistic development. The five texts evaluated here lack such sequencing, largely because they focus too narrowly on everyday or linguocultural topics, which are largely within the realm of familiarity of students. The inadequacy of the texts indicates that what is well accepted in scholarship has yet to become standard in the design of textbooks.

D) The quality of information presented in the texts is excellent. For the most part, it is up-to-date and accurate, which can be difficult when dealing with Russia, where changes are still occurring at a very rapid pace. The effort to keep the information accurate demonstrates that authors are aware of the importance of presenting the most accurate picture of Russian culture as is possible. The textbooks are also adequate in presenting cultural information in an objective manner and in such a way as to avoid stereotypes. This indicates that the authors are aware of the dangers of stereotyping and of letting their own cultural background affect the presentation of information on the foreign culture, and make efforts to avoid them.

Presenting cultural material in such a way as to establish cultural contrasts and similarities is a well-accepted goal of culture teaching and learning, which rests on the understanding that each and every human is a product of the culture in which he lives, and thus always views new information in relation to his own culturally-conditioned understanding of reality. Despite the importance of cultural comparison and contrast to

culture learning, of the five textbooks, only *Troika* and *Golosa* consistently strive to present materials in a comparative and contrastive manner. On a positive note, however, there appears to be an improvement in this area in the newer textbooks (with the exception of *Nachalo*). Of the five textbooks, *Troika* is the most adequate in this regard, and with a publication date of 1996, it is also one of the newest textbooks. This trend towards more consistent emphasis on comparative culture studies indicates both increasing awareness of the importance of such study and greater efforts to make it a standard aspect of textbook design.

E) All of the texts are inadequate with respect to providing questions along with the cultural presentations. None of the texts consistently provides questions for understanding, and only *Troika* is relatively consistent in providing questions for comparison/contrast. Questions are a simple yet effective means of emphasizing the cultural material, and the authors of the evaluated texts should make better use of them.

The evaluated textbooks also fare poorly with respect to the integration of cultural material. Only two of the five texts, *Troika* and *Russian for Everybody*, are consistent in their integration of material through various types of exercises. Integration is essential to any proper handling of cultural material, as it is the integration of the material that not only improves the effectiveness with which the information is learned, but also, and more importantly, gives culture a position in language learning that equals that of the traditional linguistic aspects. The need for integration of cultural material has been and continues to be one of the aspects of culture in language learning that is most emphasized in the scholarly literature on the subject. However, if one takes the five texts evaluated here as

representative of textbooks in general, it appears that what is accepted in the literature has yet to result in concrete changes and improvements in language textbooks.

F) Each of the evaluated texts fares poorly with respect to the language of presentation of cultural material. Scholars generally agree that cultural presentations should initially be given in the native language, with the target language being gradually phased in until it replaces the native language altogether. Not one of the texts evaluated in the present study, however, makes an effort to do this. Each text has presentations in English throughout, with only select words and phrases in Russian, often accompanied by the English equivalents. There is no reason why authors cannot make greater use of Russian as the linguistic ability of students develops. By not doing so, they fail to take advantage of students' developing linguistic competence and needlessly prolong the artificial separation of language and culture.

H) With respect to the inclusion and use of authentic materials, the evaluated texts do not rate very highly. Four of the five texts include authentic photographs, which is a positive aspect of their cultural components. However, only two of the four consistently label their photos. This is important because if photos are not at all labeled, they mean little to students with limited knowledge of Russian culture, and give the impression that they are included only to increase the appeal of the text to potential users. Labeling photos is not at all difficult, but goes a long way to ensuring they become more than mere decorations.

Three of the five texts also include authentic materials other than photographs, such as newspaper ads, and so on. *Golosa* and *Troika* are especially strong in this

category, with a wide range and large number of authentic items included throughout. The inclusion of such materials indicates an increasing awareness of the value of including such items, but clearly some work must yet be done in order to make this a standard characteristic of textbooks.

In terms of the utilization of the various authentic materials, the texts rate rather poorly. Of the four texts that contain authentic materials, only two (*Troika* and *Golosa*) are consistent in their integration of authentic materials. Such items are, by nature, rich in cultural content and should be exploited to the fullest. That only two of the five texts does so indicates that the importance of not only including but also integrating authentic materials of various kinds is not yet recognized by all textbook authors.

Overall, each of the five evaluated textbooks receives a rating of inadequate. While each text has its strong points, all are inadequate in two very vital areas, namely the sequencing of materials and the balance of types of culture presented. On a positive note, the overall quality of the cultural component of textbooks appears to be improving with the passage of time. Of the five evaluated textbooks, *Troika* (1996) and *Golosa* (1994) are the two best overall, and are also two of the most recently published. This indicates that much of the scholarly work on the role of culture in language teaching and learning that has been carried out over the past several decades is finally resulting in changes in textbook design. Overall, the positive aspects of the five evaluated textbooks reflect the progress that has been made in the effort to bring culture to the fore in language teaching and learning. The inadequacies of the texts in certain key areas, however, indicate that

there is yet much work to be done before one can claim that culture is adequately presented in language textbooks.

CHAPTER 4

CONCLUSION

SUMMARY OF CRITERIA

The set of criteria developed for the present study consists of twenty-nine yes/no questions, which are divided into the following eight topic areas: A) the setting and achieving of cultural goals, B) the presentation of cultural materials, C) the sequencing of cultural topics, D) the characteristics of cultural material, E) the integration of cultural material, F) the language of presentation of cultural material, G) the length of presentation of cultural material, and H) the use of authentic cultural material. The criteria are meant to be comprehensive enough so as to address all of the issues believed to be important to the teaching and learning of culture, explicit in form so that the analysis process is clear, and general enough so as to be applicable to textbooks from any language group.

SUMMARY OF EVALUATIONS

Of the five textbooks analyzed in the present study (*Russian for Everybody*, *Russian Alive!*, *Golosa*, *Troika* and *Nachalo*), none receives an overall rating of adequate with respect to explicit cultural content. Each textbook has its individual strong and weak areas. However, all of the five texts are inadequate with respect to balancing the types of culture presented and to sequencing the cultural topics, both of which are considered vital aspects of the cultural components of language textbooks. However, given that the two most adequate of the five texts (*Troika* and *Golosa*) are also two of the most recent additions to the family of Russian language texts, the quality of the cultural component of textbooks appears to be improving with time. This indicates that the scholarly research on

the role of culture in language textbooks is influencing textbook writers. Nevertheless, despite this trend toward improved presentation of cultural material, the persistence of inadequacies in certain aspects of the cultural component of textbooks demonstrates that there is still much work to be done in this area.

SUGGESTIONS FOR FURTHER RESEARCH

The present study deals with just one of the myriad aspects of the role of culture in the teaching and learning of Russian as a second language, and may serve as the basis for further study. One possibility would be to further refine the criteria so that certain of them, such as sequencing or language of presentation, could be rated on the basis of a scale rather than the present yes/no format. Another possibility would be to focus on specific types of culture and examine if and how textbooks present them. For example, one could choose the "artistic achievements" aspect of culture and see what the various texts say about this particular type of culture. A third possibility for further research would be to develop a similar set of criteria for analyzing the "implicit" cultural content of Russian language textbooks. Fourthly, the criteria could be applied to an analysis of Russian language textbooks developed and published in Russia and elsewhere in the world. Fifthly, the criteria could be applied in an analysis of second-year Russian language textbooks. Lastly, the criteria could be adapted and used to analyze books, such as Genevra Gerhart's The Russian's World, which focus on the presentation of Russian culture. These are just six of the myriad research topics possible in an area that has received little attention in the past.

BIBLIOGRAPHY

The following select bibliography contains all works cited as well as other works of interest.

Acton, William R., and Judith Walker de Felix. 1986. Acculturation and Mind. In *Culture Bound: Bridging the Cultural Gap in Language Learning*, ed. Joyce Merrill Valdes, 20-32. New York: Cambridge University Press.

Alberta Education. 1987. *Integrating Cultural Concepts into Second Language Instruction*. Edmonton: Alberta Education.

Allen, W.W. 1985. Toward Cultural Proficiency. In *Proficiency, Curriculum, Articulation: The Ties That Bind*, ed. A.C. Omaggio. Middlebury, VT: Northeast Conference, 140. Quoted in Alan J. Singerman, ed. *Toward A New Integration of Language and Culture*, 56. Middlebury, VT: Northeast Conference on the Teaching of Foreign Languages, Inc., 1988.

Altman, Howard B., and Victor E. Hanzeli, ed. 1979. *Essays on the Teaching of Culture. A Festschrift to Honor Howard Lee Nostrand*. Detroit: Advancement Press of America, Inc.

American Council on the Teaching of Foreign Languages. 1982. *ACTFL Provisional Proficiency Guidelines*. New York: ACTFL.

Ariew, Robert. 1982. The Textbook as Curriculum. In *Curriculum, Competence, and the Foreign Language Teacher*, ed. Theodore V. Higgs, 11-33. Skokie, IL: National Textbook Company.

Arizpe, Victor and Benigno E. Aguirre. 1987. Mexican, Puerto Rican, and Cuban Ethnic Groups in First-Year College-Level Spanish Textbooks. *The Modern Language Journal* 71, no. 2: 125-137.

Beaujour, Michel. 1969. Teaching Culture in the Foreign Environment - Goals and Non-Goals. *Modern Language Journal* 53, no. 5:317-326.

Benseler, David P. 1974. Culture, Civilization and the College Foreign Language Curriculum of the Future. In *Essays on the Teaching of Culture. A Festschrift to Honor Howard Lee Nostrand*, ed. Howard B. Altman and Victor E. Hanzeli, 167-183. Detroit: Advancement Press of America, Inc.

Berns, Margie. 1990. *Contexts of Competence: Social and Cultural Considerations in Communicative Language Teaching*. New York: Plenum Press.

Bishop, G. Reginald, Jr., ed. 1960. *Culture in Language Learning. Northeast Conference on the Teaching of Foreign Languages. 1960 Reports of the Working Committees.* Princeton, NJ.

Brée, Germaine. 1963. The Double Responsibility of the Foreign-Language Teacher: Proficiency in the Language and Mastery of the Literature and Culture. In *Publications of the Modern Language Association of America*, ed. G.W. Stone, Jr., 6-10. New York: Modern Language Association of America.

Brière, Jean-Francois. 1986. Cultural Understanding Through Cross-Cultural Analysis. *The French Review* 60, no. 2:203-208.

Brooks, Nelson. 1960. *Language and Language Learning: Theory and Practice*. New York: Harcourt, Brace and Company.

_____. 1968. Teaching Culture in the Foreign Language Classroom. *Foreign Language Annals* 1, no. 3: 204-217.

_____. 1975. The Analysis of Language and Familiar Cultures. In *The Cultural Revolution in Foreign Language Teaching - A Guide for Building the Modern Curriculum*, ed. Robert C. Lafayette, 19-31. Illinois: National Textbook Company.

Brzycki, Dolores. 1978. Teaching Russian Language and Soviet Culture Through the Soviet Press. *Russian Language Journal* 32, no. 111:33-49.

Byram, Michael. 1989. *Cultural Studies in Foreign Language Education*. Multilingual Matters, no. 46. Philadelphia: Multilingual Matters Ltd.

_____, Veronica Esarte-Sarries, and Susan Taylor. 1991. *Cultural Studies and Language Learning: A Research Report*. Multilingual Matters, no. 63. Clevedon: Multilingual Matters Ltd.

_____, Carol Morgan and Associates. 1994. *Teaching- and - Learning Language - and - Culture*. Multilingual Matters, no. 100. Clevedon: Multilingual Matters Ltd.

Byrnes, Heidi. 1988. Whither Foreign Language Pedagogy: Reflections in Textbooks - Reflections on Textbooks. *Die Unterrichtspraxis* 21, no. 1: 29-36.

_____. 1991. Reflections on the Development of Cross-Cultural Communicative Competence in the Foreign Language Classroom. In *Foreign Language Acquisition Research and the Classroom*, ed. B.F. Freed. Lexington, MA: D.C. Heath, 205-218. Quoted in Heidi Byrnes, ed. *Languages for a Multicultural World in Transition*, 101. Lincolnwood, IL: National Textbook Company, 1992.

Carr, Tom. 1985. Contemporary Culture: A Model for Teaching a Culture's Heritage. In *Meeting the Call For Excellence in the Foreign Language Classroom. Selected Papers from the 1985 Central States Conference*, ed. Patricia B. Westphal, 71-83. Lincolnwood: National Textbook Company.

Chambers, Fred. 1997. Seeking Consensus in Coursebook Evaluation. *ELT Journal* 51, no. 1: 29-35.

Chaput, Patricia R. 1997. Culture in Grammar. *Slavic and East European Journal* 41, no. 3:403-414.

Clavijo, Fabio J. 1984. Effects of Teaching Culture on Attitude Change. *Hispania* 67, 88-91.

Condon, E.C., ed. 1973. *Selected Bibliography on Culture and Cultural Materials*. New Jersey: Language Culture Institute.

Cowles, Hovey. 1976. Textual Materials Evaluation: A Comprehensive Checklist. *Foreign Language Annals* 9, no. 4: 300-303.

Crawford-Lange, Linda M., and Dale L. Lange. 1984. Doing the Unthinkable in the Second-Language Classroom: A Process for the Integration of Language and Culture. In *Teaching for Proficiency, the Organizing Principle*, ed. Theodore V. Higgs, 139-177. Illinois: National Textbook Company.

Damen, Louise. 1987. *Culture Learning: The Fifth Dimension in the Language Classroom*. Reading, MA: Addison - Wesley Publishing Company.

Dechert, Christine and Peter Kastner. 1989. Undergraduate Student Interests and the Cultural Content of Textbooks for German. *The Modern Language Journal* 73, no. 2:178-191.

Debevec Henning, Sylvia. 1993. The Integration of Language, Literature, and Culture: Goals and Curricular Design. *Profession 93*, 22-26.

Dedova, Ol'ga V. 1992. O Nekotoryx voprosax teorii učebnika russkogo jazyka kak inostrannogo. *Russian Language Journal* 46, nos. 153-155: 1-22.

Dillard, Joey L., Mary R. Miller, and William A. Stewart. 1972. On Teaching Another Language As Part of Another Culture. In *Other Words, Other Worlds: Language - in - Culture*, ed. James W. Dodge, 14-25. Middlebury, VT: Northeast Conference on the Teaching of Foreign Languages.

Durham, Carolyn A. 1980. Language as Culture. *The French Review* 54, no. 2:219-224.

Galloway, Vicki. 1992. Toward a Cultural Reading of Authentic Texts. In *Languages for a Multicultural World in Transition*, ed. Heidi Byrnes, 87-121. Lincolnwood, IL: National Textbook Company.

Goodenough, Ward H. 1971. *Culture, Language and Society*. Reading, MA: Addison-Wesley.

Graci, Joseph P. 1989. Are Foreign Language Textbooks Sexist? An Exploration of Modes of Evaluation. *Foreign Language Annals* 22, no. 5: 477-486.

Grant, Neville. 1987. *Making the Most of Your Textbook*. New York: Longman.

Grittner, Frank M. 1969. *Teaching Foreign Languages*. New York: Harper & Row, Publishers.

Guntermann, Gail. 1976. A Suggested Procedure for Determining Cultural Objectives. *Hispania* 59, no. 1:87-92.

Hahn, Sidney L. 1976. Strategies for Increasing Cross-Cultural Awareness. In *Teaching for Communication in the FL Classroom*, ed. Renate A. Schulz, 65-92. Illinois: National Textbook Company.

Hall, Edward T. 1959. *The Silent Language*. Garden City, NY: Doubleday & Company.

Hendon, Ursula S. 1980. Introducing Culture in the High School Foreign Language Class. *Foreign Language Annals* 13, no. 3:191-199.

Herron, Carol. 1985. Collaboration Between Teachers of Foreign Languages and Literature. *The French Review* 59, no. 1:11-15.

Heusinkveld, Paula R. 1985. The Foreign Language Classroom: A Forum for Understanding Cultural Stereotypes. *Foreign Language Annals* 18, no. 4:321-325.

Higgs, Theodore V., ed. 1984. *Teaching for Proficiency, the Organizing Principle*. Lincoln, IL: National Textbook Company.

Hoijer, Harry. 1953. The Relation of Language to Culture. In *Anthropology Today - An Encyclopedic Inventory*, ed. A.L. Kroeber, 554-573. Chicago: University of Chicago Press.

_____. 1964. Linguistic and Cultural Change. In *Language in Culture and Society - A Reader in Linguistics and Anthropology*, ed. Dell Hymes, 455-463. New York: Harper & Row Publishers.

Holliday, Gilbert. 1983. The Culture Course in the Undergraduate Russian Program. *Russian Language Journal* 37, nos. 126-127:9-16.

Hollins, Etta R. 1996. *Culture in School Learning: Revealing the Deep Meaning*. New Jersey: Lawrence Erlbaum Associates, Publishers.

House, Juliane. 1973. Culture and Foreign Language Teaching: A Review of Current Trends. *Canadian Modern Language Review* 29, no. 3:58-64.

Hughes, George H. 1986. An Argument for Culture Analysis in the Second Language Classroom. In *Culture Bound: Bridging the Cultural Gap in Language Learning*, ed. Joyce Merrill Valdes, 162-169. New York: Cambridge University Press.

Jarvis, Donald K. 1977. Making Crosscultural Connections. In *The Language Connection: From the Classroom to the World*, ed. June K. Phillips, 151-177. Skokie, IL: National Textbook Company.

Jay, Charles. 1968. Study of Culture: Relevance of Foreign Language in World Affairs Education. In *Toward Excellence in Foreign Language Education*, ed. Pat Castle and Charles Jay, 84-92. Springfield, IL: Illinois Office of the Superintendent of Public Instruction.

Joiner, Elizabeth G. 1974. Evaluating the Cultural Content of Foreign - Language Texts. *The Modern Language Journal* 58, no. 4: 242-244.

Jones, Dianne. 1985. Teaching About Russia. *Educational Leadership* 42, no. 8:61-63.

Kelly, Louis G. 1969. *25 Centuries of Language Teaching*. Rowley, Mass.: Newbury House Publishers.

Kincheloe, Joe L., and George Staley. 1985. Teaching Anthropology: Understanding the Concept of Culture. *NASP Bulletin* 69, no. 478:41-44.

Knop, Constance K., Carol A. Herron, and Valorie K. Wyman. 1976. Integrating Culture and Communication in the College Foreign-Language Class. In *Teaching for Communication in the FL Classroom*, ed. Renate A. Schulz, 45-51. Illinois: National Textbook Company.

Kostomarov, V.G., and E.M. Vereščagin. 1975. Linguocultural Studies and the Linguocultural Dictionary. *Slavic and East European Journal* 19, no. 1: 40-49.

Kramsch, Claire J. 1983. Culture and Constructs: Communicating Attitudes and Values in the Foreign Language Classroom. *Foreign Language Annals* 16, no. 6:437-448.

_____. 1987. Foreign Language Textbooks' Construction of Foreign Reality. *The Canadian Modern Language Review* 44, no. 1: 95-119.

_____. 1988. Beyond the Skill vs. Content Debate: The Multiple Discourse Worlds of the Foreign Language Curriculum. In *Language Learning and Liberal Education*, ed. Peter C. Patrikis, 98-118. Chicago: Chicago Conference on Liberal Education and the Consortium for Language Teaching and Learning.

Kroeber, A.L., and Clyde Kluckhohn. 1952. *Culture: A Critical Review of Concepts and Definitions*. New York: Vintage Books.

Lado, Robert. 1957. *Linguistics Across Cultures - Applied Linguistics for Teachers*. Ann Arbor: The University of Michigan Press.

_____. 1964. *Language Teaching - A Scientific Approach*. New York: McGraw - Hill, Inc.

Ladu, Tora T. 1974. Developing Cross-Cultural Understanding: The Teacher's Responsibility. In *Essays on the Teaching of Culture. A Festschrift to Honor Howard Lee Nostrand*, ed. Howard B. Altman and Victor E. Hanzeli, 127-133. Detroit: Advancement Press of America, Inc.

Lafayette, Robert C., ed. 1975. *The Cultural Revolution in Foreign Language Teaching - A Guide for Building the Modern Curriculum*. Selected Papers from the 1975 Central States Conference. Illinois: National Textbook Company.

_____. 1978. *Teaching Culture: Strategies and Techniques*. Arlington, VA: Clearinghouse on Languages and Linguistics.

_____. 1988. Integrating the Teaching of Culture into the Foreign Language Classroom. In *Toward A New Integration of Language and Culture*, ed. Alan J. Singerman, 47-62. Middlebury, VT: Northeast Conference on the Teaching of Foreign Languages, Inc.

Lange, Dale L. 1988. Some Implications for Curriculum and Instruction for Foreign Language Education as Derived from the ACTFL Proficiency Guidelines. *Die Unterrichtspraxis* 21, no. 1:41-50.

Levno, Arley W., and Guenter G. Pfister. 1980. An Analysis of Surface Culture and Its Manner of Presentation in First - Year College French Textbooks from 1972 to 1978. *Foreign Language Annals* 13, no. 1: 47-52.

Lewald, H. Ernest. 1968. A Tentative Outline of Problems in the Knowledge, Understanding, and Teaching of Cultures Pertaining to the Target Language. *Modern Language Journal* 52, no. 5: 301-309.

Lubensky, Sophia, and Donald K. Jarvis. 1984. *Teaching, Learning, Acquiring Russian*. Columbus: Slavica Publishers.

Macian, Janice L. 1986. An Analysis of State Adopted Foreign Language Textbooks Used in First- and Third - Year High School Spanish Classes. *Foreign Language Annals* 19, no. 2: 103-118.

Martin, Anne L., and Ian Laurie. 1993. Student Views About the Contribution of Literary and Cultural Content to Language Learning at Intermediate Level. *Foreign Language Annals* 26, no. 2:188-207.

Milivojevic, Dragan. 1987. On the Soviet Interpretation of "Lingvostranovedenie". *Russian Language Journal* 41, nos. 138-139:165-168.

Mollica, Anthony S. 1979. Print and Non-Print Materials: Adapting for Classroom Use. In *Building in Experience - Building for Success*, ed. June K. Phillips, 157-98. Skokie, IL: National Textbook Company.

Moorjani, Angela. 1988. Semiotic and Sociolinguistic Paths to Understanding Culture. In *Toward A New Integration of Language and Culture*, ed. Alan J. Singerman, 25-45. Middlebury, VT: Northeast Conference on the Teaching of Foreign Languages, Inc.

Morain, Genelle G. 1971. Cultural Pluralism. In *The Brittanica Review of Foreign Language Education*, ed. Dale L. Lange, 3-95. Chicago: Encyclopedia Brittanica, Inc.

_____. 1976. Visual Literacy: Reading Signs and Designs in the Foreign Culture. *Foreign Language Annals* 9, no. 3:210-216.

_____. 1983. Commitment to the Teaching of Foreign Cultures. *The Modern Language Journal* 67, no. 4:403-412.

_____. 1985. Teaching for Cultural Diversity. In *Research Within Reach II: Research-Guided Responses to the Concerns of Foreign Language Teachers*, ed. Vicki Galloway and Carol Herron, 43-60. Athens, GA: Agee Publishers.

Moreau, Henri, and Guenter G. Pfister. 1978. An Analysis of Deep Cultural Aspects in Second - Year College French Textbooks Published from 1972 to 1974. *Foreign Language Annals* 11, no. 2: 165-171.

Nemetz Robinson, Gail L. 1981. *Issues in Second Language and Cross-Cultural Education: The Forest Through the Trees*. Boston: Heinle & Heinle, Inc.

_____. 1985. *Crosscultural Understanding - Processes and Approaches for Foreign Language, English as a Second Language and Bilingual Educators*. New York: Pergamon Institute of English.

Nostrand, Frances B., and Howard Lee Nostrand. 1970. Testing Understanding of the Foreign Culture. In *Perspectives for Teachers of Latin American Culture*, ed. H. Ned Seelye, 164-170. Springfield: Illinois State Office of the Superintendent of Public Instruction.

Nostrand, Howard Lee. 1966. Describing and Teaching the Sociocultural Content of a Foreign Language and Literature. In *Trends in Language Teaching*, ed. Albert Valdman, 1-25. New York: McGraw - Hill Book Company.

_____. 1974a. Empathy for a second culture: motivations and techniques. In *Responding to New Realities*, ed. Gilbert A. Jarvis, 263-327. Illinois: National Textbook Company.

_____. 1974b. The Emergent Model (Structural Inventory of a Sociocultural System). *American Foreign Language Teacher* 4, no. 3:23-27.

_____. 1989. Authentic Texts and Cultural Authenticity: An Editorial. *The Modern Language Journal* 73, no. 1:49-52.

Nussenbaum, Gladys. 1983. Sociolinguistic Dimensions of Foreign and Second Language Teaching. *Foreign Language Annals* 16, no. 2:121-124.

Omaggio, Alice C. 1986. *Teaching Language in Context: Proficiency - Oriented Instruction*. Boston: Heinle & Heinle Publishers, Inc.

Patrikis, Peter. 1988a. Language and Culture at the Crossroads. In *Toward A New Integration of Language and Culture*, ed. Alan J. Singerman, 13-24. Middlebury, VT: Northeast Conference on the Teaching of Foreign Languages, Inc.

_____. 1988b. *Language Learning and Liberal Education*. Chicago: Chicago Conference on Liberal Education and the Consortium for Language Teaching and Learning.

Patton, Frederick R. 1984. Russian Language Textbooks for Americans, 1975-1982. In *Teaching, Learning, Acquiring Russian*, ed. Sophia Lubensky and Donald K. Jarvis, 347-359. Columbus: Slavica Publishers, Inc.

Pfister, Guenter G. 1992. Foreign Language Teaching: Encountering a Foreign Culture. *The Clearing House* 66, no. 1:4-5.

_____, and Petra A. Borzilleri. 1977. Surface Cultural Concepts: A Design for the Evaluation of Cultural Material in Textbooks. *Die Unterrichtspraxis* 10, no. 2: 102-109.

_____, and Yvonne Poser. 1987. *Culture, Proficiency, and Control in FL Teaching*. New York: University Press of America.

_____, and Hertha A. Rada. 1974. The Dilemma of Textbook Selection: An Objective Evaluation as an Alternative to Book Reviews. *Die Unterrichtspraxis* 7, no. 2: 143-148.

_____, and John M. Troyanovich. 1971. The Elementary College German Text 1958 - 1968. *Die Unterrichtspraxis* 4, no. 1: 92-100.

Prodromou, Luke. 1992. What Culture? Which Culture? Cross-cultural Factors in Language Learning. *ELT Journal* 46, no. 1:39-50.

Prokop, Manfred. Strategies for the Acquisition of Cultural Concepts. Unpublished Article.

Ramirez, Arnulfo G., and Joan Kelly Hall. 1990. Language and Culture in Secondary Level Spanish Textbooks. *The Modern Language Review* 74, no. 1: 48-65.

Redfield, James. 1988. Notes of A Native Speaker. In *Language Learning and Liberal Education*, ed. Peter C. Patrikis, 10-20. Chicago: Chicago Conference on Liberal Education and the Consortium for Language Teaching and Learning.

Richards, Jack C. 1981. Talking Across Cultures. *The Canadian Modern Language Review* 37, no. 3:572-582.

Rifkin, Benjamin. 1992. The Communicative Orientation of Russian-Language Textbooks. *Slavic and East European Journal* 136, no. 4:463-488.

_____. 1997. Second Language Acquisition Theory and the New Generation of Russian Language Textbooks. *Slavic and East European Journal* 41, no. 2: 330-340.

Rings, Lana. 1986. Authentic Languages and Authentic Conversational Texts. *Foreign Language Annals* 19, no. 3:203-208.

Rivers, Wilga M. 1983. *Speaking in Many Tongues. Essays in Foreign Language Teaching*. Cambridge: Cambridge University Press.

Robinson, Gail L. 1978. The Magic-Carpet-Ride-to-Another-Culture Syndrome: An International Perspective. *Foreign Language Annals* 11, no. 2:135-146.

Rogers, Carmen Villegas, and Frank W. Medley, Jr. 1988. Language With A Purpose: Using Authentic Materials in the Foreign Language Classroom. *Foreign Language Annals* 21, no. 5:467-478.

Scanlan, Timothy M. 1976. A Picture's Worth a Thousand Words? Then Let's Hear Them!. *Canadian Modern Language Review* 32, no. 4:415-421.

_____. 1980. Another Foreign Language Skill: Analyzing Photographs. *Foreign Language Annals* 13, no. 3:209-213.

Schillinger, John. 1984. An Analysis of College Level Russian Textbooks. In *Teaching, Learning, Acquiring Russian*, eds. Sophia Lubensky, Donald K. Jarvis, 360-372. Columbus, Ohio: Slavica Publishers, Inc.

Schulz, Renate. 1987. The FRG and the U.S. as Portrayed in Foreign Language Textbooks: A Comparative Study. *Die Unterrichtspraxis* 20, no. 1: 95-101.

Seelye, H. Ned. 1968. Analysis and Teaching of the Cross-Cultural Context. In *The Brittanica Review of Foreign Language Education*, ed. Emma Marie Birkmaier, 37-81. Chicago: Encyclopedia Brittanica, Inc.

_____. 1984. *Teaching Culture. Strategies for Intercultural Communication*. Lincolnwood, IL: National Textbook Company.

Shook, David J. 1996a. Teaching Culture in a North American Context: Reading Authentic Texts in Spanish. *Mosaic* 3, no. 3:9-12.

_____. 1996b. Foreign Language Literature and The Beginning Learner-Reader. *Foreign Language Annals* 29, no. 2:201-215.

Singerman, Alan J., ed. 1988. *Toward a New Integration of Language and Culture*. Middlebury, VT: Northeast Conference on the Teaching of Foreign Languages.

Sommer, Tamara. 1974. Culture in Foreign Language Teaching. *Canadian Modern Language Review* 30, no. 4:342-345.

Sparkman, Lee, ed. 1966. *Culture in the FLES (Foreign Language Elementary School)*. Philadelphia: Chilton Books.

Spinelli, Emily. 1985. Increasing the Functional Culture Content of the Foreign Language Class. In *Meeting the Call For Excellence in the Foreign Language Classroom. Selected Papers from the 1985 Central States Conference*, ed. Patricia B. Westphal, 63-70. Lincolnwood, IL: National Textbook Company.

Swaffer, Janet K. 1985. Reading Authentic Texts in a Foreign Language: A Cognitive Model. *The Modern Language Journal* 69, no. 1:15-34.

Swiderski, Richard M., ed. 1993. *Teaching Language, Learning Culture*. London: Bergin & Garvey.

Taggart, Gilbert. 1974. Pictures in Second Language Teaching. *Canadian Modern Language Review* 30, no. 2:86-93.

Tardiff, Claudette. 1978. Teacher Perceptions of the Cultural Goal in Second-Language Teaching. MA thesis, University of Alberta.

Tinsley, Royal L. Jr., and David J. Woloshin. 1974. Approaching German Culture: A Tentative Analysis. *Die Unterrichtspraxis* 1, no. 7: 125-136.

Troyanovich, John. 1972. American Meets German - Cultural Shock in the Classroom. *Die Unterrichtspraxis* 5, no. 2:67-79.

Tucker, G. Richard, and Wallace E. Lambert. 1972. Sociocultural Aspects of Foreign-Language Study. In *Other Words, Other Worlds: Language - in - Culture*, ed. James W. Dodge, 26-31. Middlebury, VT: Northeast Conference on the Teaching of Foreign Languages.

Tuttle, Harry Grover, Jorge Guitart, and Joseph Zampogna. 1979. Effects of Cultural Presentations on Attitudes of Foreign Language Students. *Modern Language Journal* 63, no. 4:177-182.

Valdman, Albert. 1988. Variations in Student Orientation and Linguistic Variation in Foreign Language Instruction. In *Language Learning and Liberal Education*, ed. Peter C. Patrikis, 22-33. Chicago: Conference on Liberal Education and the Consortium for Language Teaching and Learning.

Van Ek, J.A., and L.G. Alexander. 1977. *Waystage English. An Intermediary Objective Below Threshold Level in a European Unit/Credit System of Modern Language Learning By Adults*. In association with M.A. Fitzpatrick. Oxford: Pergamon Press.

Vereščagin, E.M., and Kostomarov, V.G. 1971. *Lingvističeskaja problematika stranovedenija v prepodavanii russkogo jazyka inostrancam*. Moskva: Izdatel'stvo Moskovskogo universiteta.

_____. 1972. *Stranovedenie i prepodavanie russkogo jazyka inostrancam*. Moskva: Izdatel'stvo Moskovskogo universiteta.

_____. 1976. *Jazyk i kul'tura - Lingvostranovedenie v prepodavanii russkogo jazyka kak inostrannogo*. Moskva: Izdatel'stvo Moskovskogo universiteta.

_____, V.G. Kostomarov, and Ju.E. Proxorova. 1977. *Iz opyta sozdanija lingvostranovedčeskix posobij*. Moskva: Izdatel'stvo Moskovskogo universiteta.

Wagner, Mary Catherine. 1986. Student Perceptions of Culture in Second Language Learning. MA thesis, University of Alberta.

Westphal, German F. 1986. On the Teaching of Culture in the FL Curriculum. *The Canadian Modern Language Journal* 43, no. 1:87-93.

Wolfson, Nessa. 1981. Compliments in Cross-Cultural Perspective. *TESOL Quarterly* 15, no. 2:117-124.

APPENDIX A

COMPARATIVE TEXTBOOK SUMMARY

The following chart provides a comparative summary of the five textbooks' performance according to each criterion.

RFE = *Russian for Everybody*
RA = *Russian Alive!*
G = *Golosa*
T = *Troika*
N = *Nachalo*

CRITERIA	RFE	RA	G	T	N
A) CULTURAL GOALS					
1. Do the authors state in the prefatory material that their goal is to explicitly present cultural material?	Yes	N/A	No	Yes	Yes
2. If so, is the goal met?	Yes	N/A	N/A	Yes	Yes
3. Are goals for what is to be achieved in the cultural sphere given in the prefatory material?	Yes	N/A	Yes	No	No
4. If so, can these goals be met, given the organization and content of the textbook?	No	N/A	Yes	N/A	N/A
B) PRESENTATION OF CULTURAL MATERIAL					
5. Is cultural material explicitly presented?	Yes	Yes	Yes	Yes	Yes
6. Is cultural material presented at regular (i.e. frequent) intervals?	No	No	Yes	Yes	Yes
7. Is the presentation consistent?	Yes	No	Yes	Yes	Yes
8. Are a variety of cultural topics covered?	Yes	Yes	Yes	Yes	Yes
9. Is there a balance/variety in types of culture presented?	No	No	No	No	No
C) SEQUENCING OF MATERIAL					
10. Is the material presented in such a way as to progress from more to less proximate?	No	No	No	No	No
D) CHARACTERISTICS OF CULTURAL MATERIAL					
11. Is the presented material accurate?	Yes	Yes	Yes	Yes	Yes
12. Is the material generalizable to the culture as a whole?	Yes	Yes	Yes	Yes	Yes

	RFE	RA	G	T	N
13. Does the material avoid stereotypes?	Yes	Yes	Yes	Yes	Yes
14. Is the material presented as objectively as possible?	Yes	Yes	Yes	Yes	Yes
15. Is the material presented in such a way as to establish cultural contrast/similarity?	No	No	Yes	Yes	No
E) INTEGRATION					
16. Are questions for content and understanding presented at the end of the material?	No	No	No	No	No
17. Are questions to establish comparison/ contrast presented at the end of the material?	No	No	No	Yes	No
18. Is the cultural material integrated into the linguistic components of the textbook, through grammar or communication exercises, etc.?	Yes	No	Yes	Yes	No
F) LANGUAGE					
19. Is cultural material presented so that the target language eventually outweighs but does not exclude the native language as the language of presentation?	No	No	No	No	No
20. If and when the material is in the target language, is it of an appropriate level of difficulty?	N/A	N/A	N/A	N/A	N/A
21. If and when the material is in the target language, are footnotes provided when necessary?	N/A	N/A	N/A	N/A	N/A
G) LENGTH					
22. Is the length of the presented material adequate for conveying the desired information?	Yes	Yes	Yes	Yes	Yes
H) AUTHENTIC CULTURAL MATERIAL					
23. Are photographs authentic to the culture included in the text?	No	Yes	Yes	Yes	Yes
24. If photographs are included, are they labeled?	N/A	No	No	Yes	Yes
25. Are other authentic materials (such as literary excerpts, newspaper ads, etc.) included?	No	No	Yes	Yes	Yes
26. If authentic materials are included within the cultural explanation, do they coincide with the topic at hand?	N/A	N/A	Yes	Yes	Yes

	RFE	RA	G	T	N
27. Is the authentic material up-to-date?	N/A	Yes	Yes	Yes	Yes
28. If authentic literary texts are included, are they of an appropriate level?	N/A	N/A	Yes	Yes	N/A
29. Is there an attempt to exploit the authentic materials by integrating them through accompanying exercises or questions?	N/A	No	Yes	Yes	No

APPENDIX B

SUMMARY OF TYPES OF CULTURE PRESENTED

The following chart summarizes the types of culture presented in each of the five textbooks.

RFE = *Russian for Everybody*
RA = *Russian Alive!*
G = *Golosa*
T = *Troika*
N = *Nachalo*

	RFE	RA	G	T	N
Total # of Topics	20	16	57	59	50
Everyday Culture	5	10	24	39	36
Functional Culture	0	4	15	10	6
Artistic Culture	5	1	11	10	6
Lingvostranovedenie	10	1	7	0	2